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WHAT WE HEAR IN MUSIC

A Course of Study in
Music History and Appreciation
for use in

THE HOME

*High Schools, Normal Schools, Colleges, and
Universities. Also for special courses in
Conservatories and Music Clubs*

- I. Learning to Listen: National Music
- II. The History of Music
- III. The Orchestra: The Development of Instrumental Music
- IV. The Opera and Oratorio

By

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(Mrs. Marx E. Oberndorfer)

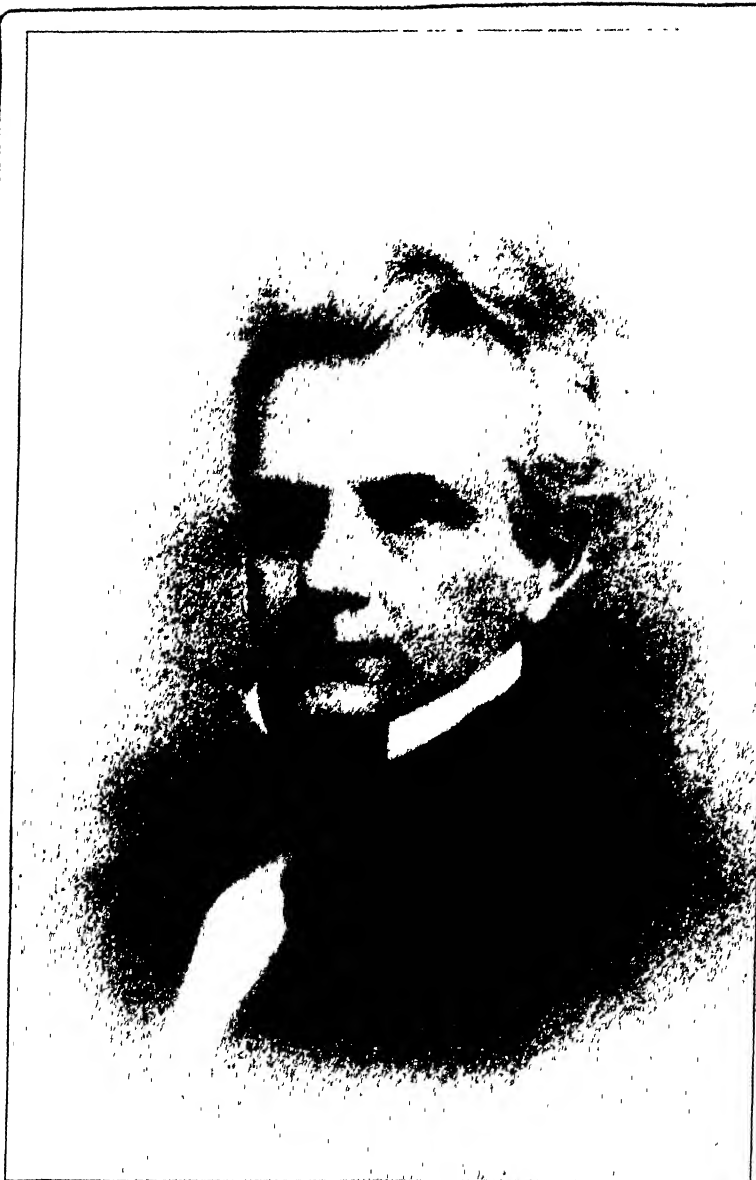
*Each Part is divided into thirty-six lessons with
illustrations for each lesson, to be given with
the Orthophonic Victrola and Records*

Educational Department
Victor Talking Machine Division
Radio-victor Corporation of America
Camden, New Jersey

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LOWELL MASON (1792-1872)

Father of School Music

Foreword

IN this course of study it has been the earnest desire of the author and the publishers to contribute a well-organized plan for the study of music in a broadly cultural style, looking toward giving a working knowledge of the literature of music, rather than a theoretical study of the form and grammar of the subject, bringing within the hearing of every student or individual the real music to be studied, no matter where they may be situated.

It presents a careful selection of the choicest music classified and analyzed for definite, illustrative study in consecutive lessons, and in each section, set in chronological order and historic significance, starting at a given point, progressing systematically, and arriving at a legitimate conclusion.

The talking machine and now the coming of the cinema and the radio into home, school and community life has completely metamorphosed the point of view of educators everywhere as to the place of *music* in education and also what type of music education is best suited to meet the gigantic problem of preparing the youth of the country for sane, balanced, loyal citizenship in this hectic age of readjustment.

Outworn, archaic methods, suited well enough to the needs of life as it was about us fifty, twenty, even ten years ago are as obsolete as the candle molds, the ox-yoke, the scythe, the churn, the buggy, and the skirts of our forbears.

We have become the richest and most influential nation on earth. With the passing of the pioneer and development years, with travel, acquired wealth and comfort, a fever of desire for the culture of the old world, formerly denied us for lack of leisure, has set up a demand for a wider knowledge of the fine arts, especially music.

Appreciation and understanding of real music, its literature, history and development from primitive beginnings, biography of its creators, its forms, patterns, great masterpieces, have become as great a need in the life that now surrounds the student as the same equipment in literature, science or language. No school or college can now adequately give a cultural background for the new American ideal of life without offering opportunity for an intimate acquaintance with the really great music of the world.

Foreword

Faithful reproductions of the interpretations of the greatest artists may now be enjoyed in any school or community, however remote from the larger musical centers.

Modern Science, the Records and the Radio have brought the great orchestras, the finest artists, opera and oratorio into practically every home. Not to understand the truly fine things, not to be able to discriminate and choose the truly beautiful, not to know one's Beethoven, Bach and MacDowell, is to be absolutely illiterate in this universal, necessary language of music.

Music has taken its place in modern education, as a social science, as a glorified servant, illuminating every other subject in the curriculum, but is most of all as itself, the greatest cultural force in the daily life of every individual, home and school.

This course is not intended to take the place of the chorus work, nor to minimize or displace the necessary study in harmony, theory, music form, etc., but all these should be superimposed upon the broad foundation of this fundamental work in ear training, analysis, form, music history, development, classification, and uses of the instruments of the orchestra, the rise and development of opera and oratorio, and a wide acquaintance with music literature.

Music, when properly taught, stands for as much mental development and general culture as any other subject in the curriculum, and should receive the same credits toward graduation from the local school, and as entrance requirements in the colleges and universities.

The Orthophonic Victrola and Electrola, with the extensive list of Victor Records, and now the undreamed of possibilities of the radio, make it possible to present the whole gamut of music in education as it has never been done before.

This book is the fruitage of many years research work of the author. The several editions bear testimony to the comprehensiveness of the course and the usefulness of the sections and the analyses as a compendium of information on Music Appreciation and History complete, thorough and authoritative.

This edition bears particular tribute to the painstaking care of both author and publisher.

FRANCES ELLIOTT CLARK, *Mus. Doc.*

What We Hear in Music

Introduction

I. The Objective of the Course.

This course of study in the appreciation and history of music has been prepared for use in high schools, normal schools, colleges, universities, and schools of music. It is also suitable for home, club, or individual study. It has been written as a guide to the study of the literature of music, which is now made possible through the wealth and variety of the musical illustrations offered by Victor records.

In arranging this work for educational purposes the idea has been to develop in each individual listener a comprehensive appreciation of the greatest music, combined with a logical history of the growth of the art. It is the author's hope that this book, with the use of the Orthophonic Victrola, will bring an increased enjoyment and wider understanding of the beauty and the message of music. This can come only through an intimate acquaintance with the greatest compositions of musical literature. For, "in the case of the best music, familiarity breeds ever-growing admiration," and, as Theodore Thomas most truly said, "Popular music is, after all, only familiar music."

It has been said that "the capacity to listen properly to music is better proof of musical appreciation than ability to sing or to play on an instrument."* It is just as necessary to train our ears as our fingers, and this may be accomplished only through repeated hearings of the greatest musical compositions. Music presents no visible form to the eye, therefore it must be re-created anew each time its message is revealed. Through the medium of the Orthophonic Victrola and Records one can now repeatedly re-create musical literature until the message of music can be understood by everyone.

In the presentation of this work it is necessary to remember that the fundamental power of music is to give pleasure and enjoyment. Over-technical analysis may reduce a poem, a work of literature, a painting, or a musical composition to such a mass of detail, little of which is comprehended or understood, that the beauty of the

* From "How to Listen to Music," H. E. Krehbiel.

What We Hear in Music—Introduction



DA FOLLI ANGEL WITH LUTE

work as a whole is hopelessly lost. Music is an art which must be considered as an important factor in the history of the world's civilization. Remembering Lord Lytton's epigram, "The Nine Muses are one family," let us try to correlate our study of music with the study of history and the development of civilization, as it is expressed in the other arts.

II. Development.

A course in the appreciation and understanding of any art must necessarily involve a study of the fundamental principles of that art. There are certain principles which are basic in all arts. Architecture, sculpture, painting, poetry, and music all reflect nationality and express through characteristic, formal idiom the thought of the creator and the spirit of his age.

Architecture emphasizes nationality; sculpture, form; while in painting, color as a medium of expression is more noticeable than the other principles. The very nature of poetry is the expression, in words, of beautiful thought in rhythmical form. Music embodies all of these principles: nationality, form, and an endless variety of expression or thought content.

By *Nationality* in music is meant the peculiar expression which indicates life in certain localities or among certain peoples; as typified in the folk song or folk dance, by the use of characteristic rhythms and scale formations.

Form or pattern in music is the definite order in which musical ideas or phrases are presented. In form are embodied the rules or technique of the construction of a composition. Form is the plan by which the musical architect creates the foundation and framework for his structure.

The *poetic* element of expression in music is endless in its variety and embodies thought and emotion.

Descriptive music is the imitation of various sounds of nature or certain activities of life; the telling of a story by means of tone, or the painting of a mental picture which is suggested by the composer's designated title. Instrumental music of this class is termed "Program Music."

Color in music is the endless variety of light and shade in tonal relations. It is particularly applicable to orchestral compositions, in

What We Hear in Music—Introduction

which the characteristic voice of each instrument furnishes its color to express the composer's thought or fancy.*

The development of musical composition rests on the foundation of National or folk music, which was manifested during the period of the early folk dance, and developed into those definite instrumental forms used by Bach. During the same period, the simple folk song shows in its development a marked tendency toward that later school of music, which not only follows formal construction, but also gives a wonderfully clear and beautiful idea of the purity of tone.

These forms reached their perfection with the great composer Beethoven, who has been designated as the "culmination of the Classical School and the beginning of the Romantic School." After Beethoven's day there was apparent a decided tendency toward the expression of pure beauty of tone, also a growing use of the idea that all music should tell a definite story, or express a poetic idea. When the composers of the Classical Period had written descriptive music, their one idea was to have their story conform absolutely to the formal patterns of the period. With the rise of the Romantic School, however, melodic expression was to be no longer subservient to formal outline. Yet as Robert Schumann so wisely advised, "He who would create in free forms must first have mastered the old forms existent for all time." It is interesting to note that it was largely through the influence of Bach, many of whose manuscripts were now heard for the first time, that the composers of The Romantic School were enabled to keep descriptive music within the bounds of music's true realm.

During the development of form, of poetic expression, and of descriptive music, the influence of folk music has ever been apparent. This strong national feeling has given rise, in the modern epoch, to the development of the great schools of Russia, Scandinavia, and Bohemia, which today rank with the Italian, French, and German schools.

It is the object of Part I to train the listener to distinguish between the fundamental principles of music, and the differences in their expression, through the medium of voices and instruments; also, to lay the foundation for all future study by a thorough consideration of national music.

* There have been many theories regarding color in music. Haydn and several other musicians believed that certain instruments represented color, and many scientists have worked on this theory of the relation of tone and color.



FRA ANGELICA

ANGEL WITH TAM-
BOURINE

What We Hear in Music—Introduction

In Part II the historic development of music from ancient times to the present will be considered; the rise of the great schools of music, and the lives of the greatest composers in their relation to the development of the world's music will be studied.

Part III is a study of the instruments of the orchestra and the development of instrumental forms, from the folk dance to the symphonic poem. Each instrument will be considered separately, and in various combinations leading to its use in the modern symphony orchestra.

Part IV presents a thorough and detailed study of the historical development of the opera and oratorio.

III. Suggestions for Study.

The Victor Records chosen for each lesson
THE MATERIAL are especially adapted to illustrate certain definite points which are suggested in the context of that particular lesson. As one record will frequently illustrate another point in a lesson to follow, many of these records will be used several times.

Do not try to grasp *all* the points of each individual composition at the first hearing. Records have purposely been selected which will illustrate many different principles and therefore may be used many times.

For class work note books should be provided in which the outlines of the lessons should be kept, and these books should be frequently examined and marked. Preface each lesson presented with a short review of the lessons which preceded it, in order that students may have a clear conception of the inter-relation of ideas and events.

The illustrative records in this book are nearly all new Orthophonic recordings.

*In some instances it has been necessary to use, temporarily, certain selections from the special Victor Catalogue of "Historical Records" many of which, owing to death or disablement, cannot be reproduced.

These records will be marked with the capital letter "H."

It has also been found advisable to include a few recordings of the Gramophone Company of England, which are not yet listed in our Catalogue.

These records are marked with the capital letters B—C—D—D.B. E and P.

*These special records may be obtained from the Victor Talking Machine Company through any dealer in Victor Products.

N. B.—The price is now double the original list price

What We Hear in Music—Introduction

The teacher or lecturer will of course present
LABORATORY the lesson, in a clear, concise manner as best suited to the preparatory experiences of the class, the hours involved in the plan, and the credit to be earned.

The lesson period cannot possibly permit of sufficient acquaintance with the record material used. A laboratory room with an Orthophonic Victrola should be provided where the records may be played again and again, thus giving an opportunity for individual reactions and for additional note book material.

Analyses of compositions used for illustration.
ANALYSIS classified as to composers, will be found on pages 351 to 583. The analyses of the numbers on each program should be read and notes taken of the salient points.

Students should read as many books on music
BIBLIOGRAPHY as possible to enhance the meaning of these necessarily brief lessons. For that purpose a short bibliography is provided, and books marked with “*” are especially recommended for practical use in libraries.

Books and octavo choruses for high schools have
CHORUSES now become plentiful, and much excellent choral material chosen from the works of the great masters is easily obtainable. It is therefore felt that it is no longer necessary to add a list of choral material suitable for illustrating each lesson.

It is, however, earnestly hoped that all singing will be closely correlated with the subject matter and development in the music appreciation work. These two phases of music; experience and participation, should go forward hand in hand, and to this end it is suggested that the chorus work shall coincide as closely as possible with this course, the selections being chosen from any supplementary material available.

PART I

Learning to Listen

NATIONAL MUSIC

Preface

It is the purpose of Part I to assist the student to distinguish between the fundamental principles of music through the media of voices and instruments.

As the later development of many forms of music rests on nationality, the folk music of all lands will be carefully considered.

Part I is divided into thirty-six lessons as follows:

- I. The Fundamental Principles Illustrated in Instrumental Music.
- II. The Fundamental Principles Illustrated in Vocal Music.
- III. The Elements of Music.
- IV. The Tone Quality of Women's Voices.
- V. The Tone Quality of Men's Voices.
- VI. The Combination of Women's and Men's Voices.
- VII. Instrumental Combinations.
- VIII. Nationality Expressed in Music.
- IX. The Simple Elements of Form in Music.
- X. Poetic Thought Expressed in Music.
- XI. Descriptive or Program Music.
Review.
- XII. The Classification of National Music.
- XIII. The Influence of Geography on Folk Music.
- XIV. The Influence of Political Conditions on Folk Music.
- XV. Racial Characteristics in Folk Music.
- XVI. Oriental Music.
- XVII. The Balkan States.
- XVIII. Greece.
- XIX. Italy.
- XX. Spain and Portugal.
- XXI. Spanish Music in the
New World.
- XXII. France.
- XXIII. Holland and Belgium.
- XXIV. Germany, Austria,
Switzerland.
- XXV. Czecho-Slovakia.
- XXVI. Hungary.
- XXVII. Russia and Ukraine.
- XXVIII. Poland and Lithuania.
- XXIX. Finland and Iceland.
- XXX. Norway.
- XXXI. Sweden and Denmark.
- XXXII. Ireland.
- XXXIII. Wales.
- XXXIV. Scotland.
- XXXV. England.
- XXXVI. America.

Learning To Listen

PART I

Lesson I

The Fundamental Principles Illustrated in Instrumental Music

Music is frequently called "the universal language," because it is the first and most natural expression of human thought and emotion for all the races of the world. Although this fact is recognized, there are but few people who understand the true meaning and significance of the language of music. Unfortunately, many have the idea that it is impossible to learn to listen to music unless one possesses a foundation of technical training in the art. While such a training does naturally add to the enjoyment of the listener, a lack of such training does not need to bar the lover of music from learning to understand the message which music conveys.

Practically all of the deepest feelings of man's heart and life have been expressed in music through the employment of the three elements, rhythm, melody, and harmony, which are the component parts of all musical composition.

There are four fundamental principles of life which are expressed in all art. They are most easily recognized when listening to music. These principles are:

Nationality.—The characteristic melodies and rhythms found in different localities. These are influenced by the racial characteristics of certain peoples, their speech, and their typical folk instruments.

Form.—All music conforms to a definite pattern or form, which is made by the recurring use of contrasting melodies which make a metrical or rhythmic pattern. The simple forms most easily recognized are those used in songs, marches, and dances (waltz, minuet, gavotte, etc.). More complex forms are those used in sonatas, quartettes, overtures, and symphonies.

Poetic Thought.—A tonal expression of ideality. Although compositions of this type often have titles, they are not descriptive compositions in the true sense of the word, but express rather a state of feeling frequently called mood or atmosphere.

Descriptive Music.—A story told in tone, sometimes through the medium of rhythmic, or tonal imitation of animate or inanimate things, often through the use of national musical idioms. This type of music always has a title and follows a definite program. The instrumental music of this class is designated as "program music."

While all compositions possess form, and the majority reflect nationality, some one of the four principles of music is particularly noticeable in every composition. The following selections have been

Learning To Listen

chosen to illustrate the four principles in instrumental music. The difference between the violin, violoncello, brass band and orchestra should also be noted.

ILLUSTRATIONS

Nationality:

1154 *Persian Song* (Glinka-Zimbalist) *Zimbalist*

Form:

20132 *March—"Stars and Stripes Forever"* (Sousa) *Sousa's Band*

Poetic Thought:

1178 *Melody in F* (Rubinstein) *Casals*

Program Music:

6505 *Danse Macabre* (Saint-Saëns) *Philadelphia Symphony Orchestra*

ALTERNATES

Nationality:

6514 *Polovetzki Dances—"Prince Igor"* (Borodin) *Philadelphia Symphony Orchestra*

Form:

—* *Minuet in G* (Beethoven) *Fritz and Hugo Kreisler*

Poetic Thought:

35800 *Funeral March* (Chopin) *Pryor's Band*

Program Music:

6579 *Flight of the Bumble Bee* (Rimsky-Korsakow) *Chicago Symphony Orchestra*

Lesson II

The Fundamental Principles Illustrated in Vocal Music

Although the term "voice" is often applied to the utterances of a human being, a bird, or an instrument, the term "vocal" is used only when speaking of the voices of the human race.

We classify as vocal music any tones sung by men, women or children, whether they be sung in unison, in parts, or in solo.

The most natural expression of the entire human race is song, and therefore since the beginning of time, song is found among all peoples.

Those songs which are spontaneous outbursts of the various peoples are known as folk songs; while those which have been written by musicians are called "composed," or "art" songs.

The corner-stone on which all secular music rests is the folk song. A study of the folk music of the different nations shows that even in the simple forms of the folk song the four principles of music are clearly distinguishable. Although form is always present in every musical composition, it is more easily recognized in the folk dance-song, a type which belongs to every nation.

Learning To Listen

The different rhythms used by the various peoples have changed the rhythmic pattern or design of some of these dance-songs, so that there is a vast difference between the *mazurka* and the *bolero*, the *molodkka* and the *reel*.

The typical folk song is made up of the same melody for each verse, no matter what the content, or how many verses are used.

Many great composers have followed this folk-song model, their songs of this type being classed as "lyric" art songs, or sometimes as "composed" folk songs, i. e., songs written in the folk manner. When the composed or art song interprets the words and thought of the text in the melody and its accompaniment, modifying the form to suit the expression, it is known as a "thorough composed" (*durch komponerte*) song.

A song which presents a description of some dramatic event is called a *ballad*.

The best beloved songs are those which bring a real message to the heart, often painting a picture in tone, which reflects the moods of love, contemplation, religion, grief or joy. Even in primitive music, the poetic element is easily distinguishable, while the descriptive song has always been popular among all races of the world.

The four principles of music have naturally been developed by composers until today, in song literature as well as in opera, countless illustrations are to be found.

The addition of words to music greatly enhances the message of poetic thought, for no medium is more beautiful for the expression of melody than is the human voice.

A definite title for an instrumental composition always suggests a program. In vocal descriptive music, this program is given through the medium of a text sung by the singer, although the instrumental accompaniment greatly aids by the use of imitative or descriptive effects.

ILLUSTRATIONS

Form: *Folk Music All National*

6031 *Tarantella Napolitana (Italian)*

Caruso

Poetic Thought:

20395 *Cradle Songs of Many Nations (Folk)*

Erva Giles

Descriptive:

19961 *D'ye Ken John Peel? (Border Ballad)*

Associated Glee Clubs

Form: *Art Songs*

1262 *Il Bacio (The Kiss—Waltz) (Arditi)*

Bori

Nationality:

20494 *Als die Alte Mutter (Dvořák)*

Learning To Listen

Poetic Thought:

9014 *Ah! Moon of My Delight*—"In a Persian Garden" (Lehmann) Crooks

Descriptive:

6638 *Danny Deever* (Damrosch) Werrenrath

Form:

Opera

9206 *Waltz Song*—"Romeo and Juliet" (Gounod) Del Campo

Nationality:

1145 *Habanera*—"Carmen" (Bizet) D'Alvarez

Poetic Thought:

6595 *Céleste Aida*—"Aida" (Verdi) Martinelli

Descriptive:

8124 *Toreador Song*—"Carmen" (Bizet) Tibbett

Lesson III

The Elements of Music

Every musical composition is made up of the three component parts of music, which are: rhythm, melody, and harmony. Of these three elements, the first to appeal to the untrained listener is rhythm. Even animals are attracted by the recurrence of sound, and rhythmic motion has always been recognized as a potent influence in quieting youthful nerves.

The barbaric races beat upon their drums and tom-toms with a rhythmic accent, definite and decisive. But until this rhythm was linked with melody and harmony, it was not music.

One writer has said that "rhythm is the life, the heart beat of music." The word, rhythm, means "steady flowing" and in music, rhythm relates to the regular movement of definite accented, equally divided melodic phrases. In short, rhythm is the systematic grouping of sounds in metric units.

Rhythm has been compared to the pulsation of the blood in the human body: "As such pulsation is accelerated or retarded by the emotions of the soul, so must the rhythmical life and expression change according to the character that it is the nature of music to represent."

The term rhythm is often confused with those of meter or measure, and tempo. Rhythm is made up of both and also depends on the length and flow of the phrase or pattern. Rhythm must be regulated: its ever forward movement must progress in contrasting strong and weak pulsations, which produce a definite pattern. Therefore tones are divided by bars into the orderly sequence of measures, which group them into long or short units, with the regular accents falling on the first tone of each measure. The number of pulsations in each measure is designated as duple, triple, quadruple, etc., 2, 3, 4, 6 or sometimes

Learning To Listen

the primitive 5, while the note length taken as the standard is designated below the line, as eighth, quarter, half, etc., so the meter signatures $2/4$, $3/8$, $3/4$, $4/8$, $4/4$, etc., read downward—two pulse measure using quarter notes or equivalent, etc. The regular rhythmic movement may be in any gradation of slowness or rapidity, this being indicated by the Tempo.

Melody is the use of contrasting higher and lower tones, in a definite series of progressions in which the spiritual emotions of life may be expressed. Melody is the tune or air one is able to sing or whistle when recalling some musical composition. Often there are underlying melodies woven into the harmonic structure of the composition, as well as the simpler melodic phrase, which constitutes the air.

Although the trained musician instinctively feels and inwardly hears the harmony, when he is listening to any melody, the average listener must actually hear the chords played or sung before he recognizes the presence of the third element in music's structure.

Harmony is a grouping of related tones heard simultaneously. Melodies which might be monotonous or mediocre in character often become of rare beauty through the employment of unusual harmonies used as their accompaniment.

Harmony is the term also applied to the science of arranging tones that are sounded together, so that they make a combination which is pleasing to the ear.

It is practically impossible for rhythm, melody, and harmony to be dissociated, although it is often noticeable when listening to certain musical compositions, that one element may overshadow the others.

Rhythm and melody frequently characterize the nationality of a composition. Melody and harmony generally denote the mood or poetic quality. Some compositions having practically the same rhythm may be so colored by the harmony that their poetic message is very different.

In "Critical and Historical Essays," Edward MacDowell defines music's elements thus: "Rhythm denotes a thought; it is the expression of a purpose; it is an act. Melody is the almost unconscious expression of the senses; it translates feeling into sound. It is the natural outlet of sensation. In anger we raise our voice, in sorrow we lower it. So in talking we give expression to the emotions in sound. In a sentence in which fury alternates with sorrow we have the limits of the melody of speech; add to this, rhythm, and the very height of expression is reached, for by it the intellect will dominate the sensuous."

Learning To Listen

ILLUSTRATIONS

20043	<i>Hopi Indian Chants</i>	<i>Hopi Indians</i>
	<i>By the Waters of Minnetonka</i> (<i>Lieurance</i>)	Thurlow Lieurance and Clement Barone Indian Flute and Modern Flute with Piano
21972	<i>Winnebago Love Song</i> <i>Love with Tears</i> (<i>Cheyenne</i>) <i>Pueblo Lullaby</i> <i>Omaha Ceremonial</i>	
20520	<i>Good News</i> (<i>Old Negro Spiritual</i>) <i>Live a-Humble</i> (<i>Old Negro Spiritual</i>)	Tuskegee Singers

The first vocal illustrations are all from American folk music and are examples of the elements of music.

First.—Hopi Indian songs in which different primitive rhythms can be easily distinguished.

Second.—Indian songs in which the characteristic melodies have been retained.

Third.—Two Negro Spirituals in which the harmonic element overshadows both rhythm and melody.

The instrumental illustrations chosen are the four numbers from the "Peer Gynt Suite No. 1," by Grieg.

35793	<i>Morning Mood</i> <i>Ase's Death</i>	Victor Concert Orchestra
20245	<i>Anitra's Dance</i> <i>In the Hall of the Mountain King</i>	Victor Concert Orchestra

In "Morning Mood" the repetition of a short melodic phrase makes *melody* the most apparent element in this beautiful tone picture, which reflects poetic thought.

"Ase's Death" also expresses a poetic thought, but through the accentuated use of the element of *harmony*.

"Anitra's Dance" illustrates nationality through its persistent *rhythm*.

"In the Hall of the Mountain King" is also an example of *rhythm*, although it is here used as a descriptive rather than a national expression.

Lesson IV

The Tone Quality of Women's Voices

All music presents a definite thought or idea, whatever medium is used for its presentation. It is necessary to learn to distinguish the tone quality of the voices and instruments which interpret music. The first consideration will be the tone quality of women's voices.

The highest human voice possessed by women and boys is the

Learning To Listen

soprano or treble. The name soprano* is taken from the same derivation as is sovereign, "suprus," meaning, in the strictest sense, the supreme or highest one.

Some soprano voices have a range of over two octaves up from middle c to c'', sometimes f'' or g''. The soprano voice varies in quality more than does any other. There are three different types of this voice, classified as the *lyric*, the *coloratura* and the *dramatic* soprano.

The lyric soprano sings simple melodies, love songs, lullabies and contemplative songs. The coloratura soprano ornaments or colors (hence the name) each melody with rapid trills, scale passages and cadenzas, two or more tones being sung on each syllable. Early opera composers used the coloratura soprano constantly, but opera writers of today seemingly prefer the type known as dramatic soprano. This voice declaims in tone the dramatic quality of the text, rather than its melodic value.

In part singing and women's choruses the sopranos are divided into two parts—first and second sopranos.

The mezzo-soprano is the voice between the high soprano and contralto voices. The dramatic quality of soprano lies generally in this voice.

The contralto is the deepest-toned woman's voice, its average compass being f to e'', sometimes to f'' or g''. In early days the term "alto," (altus) or high, was given to the man's voice we now call tenor. Hence, to distinguish the voices of women from those of men the term



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ST. CECILIA

* The term "soprano" is often applied to the singer herself, also to the high voice part of an instrument. The treble or G clef in musical notation is sometimes called the soprano clef.

Learning To Listen

contralto (against the high) was used for the deepest-toned woman's voice. Today the term "alto" is applied only to the low voice of women or boys, the terms alto and contralto being practically interchangeable.†

The contralto voice is possessed of great pathos and beauty and has the greatest range of any human voice, frequently extending over two octaves; therefore, melodies which impart tenderness, sadness or religious feeling are intrusted most often to this voice.

Duets for women are usually sung by the soprano and contralto voices, while in trios the mezzo-soprano blends the two together. In quartets for women's voices, the sopranos are divided into two parts, known as first and second sopranos; the mezzo-soprano sings the higher alto, and the contralto the lower alto part.

In women's choruses the same division of parts is generally used. The division of the women's chorus into eight voices produces a remarkable tonal combination.

Students should first listen for the different tone qualities of the voices, then, for the principles involved in each selection.

ILLUSTRATIONS

SOPRANOS

- | | | |
|------|--|-------------|
| 1174 | <i>Shadow Song</i> —"Dinorah" (Meyerbeer) | Galli-Curci |
| 4014 | <i>Solvejg's Song</i> —"Peer Gynt" (Grieg) (Lyric) | Marsh |
| 6577 | <i>Senta's Ballad</i> —"The Flying Dutchman" (Wagner) (Dramatic) | Jeritza |

MEZZO-SOPRANO

- | | | |
|------|-----------------------------------|-----------|
| 1145 | <i>Habanera</i> —"Carmen" (Bizet) | d'Alvarez |
|------|-----------------------------------|-----------|

CONTRALTO

- | | | |
|------|---|------------|
| 6555 | <i>Air—Oh, Rest in the Lord</i> —"Elijah" (Mendelssohn) | Matzenauer |
|------|---|------------|

DUET

- * *Duet of the Flowers*—"Madame Butterfly" (Puccini)

TRIO

- * *Lift Thine Eyes*—"Elijah" (Mendelssohn) Women's Trio

CHORUS

- * *Spring Flowers*—"Samson et Dalila" (Saint-Saëns) Women's Chorus

Lesson V

The Tone Quality of Men's Voices

The highest male voice is known as the tenor. This name dates back to mediæval days when all the singing was done by men. The

* In preparation.

† The term "alto" is also given to any instrument which has a range corresponding to that of the alto voice, as the alto viol (viola), the alto oboe (English horn), also alto trombone and alto horn.

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highest voice was called tenor, the name being taken from the Latin word "teneo" (I hold), because this voice always sang the melody.

The natural range of the tenor voice is nearly two octaves—up from c to a' sometimes b \sharp ' to b \sharp ' and c'. The quality of this voice is very beautiful and is marvelously suited to the expression of love music.

There are two types of tenor voice: the *lyric* and the *dramatic*. The light, pleasing quality of *lyric tenor* is well suited to the expression of simple melody, similar to that sung by the lyric soprano. The *tenor robusto*, or dramatic tenor, carries the full, strong, beautiful, yet impassioned tones so frequently used by the opera composers of the modern school.

The baritone is to the male voice what the mezzo-soprano is to the woman's voice. The baritone is beautiful in quality and possesses the greatest range of any male voice extending from a to f'. Mozart was the first to realize the possibilities of this voice. Since Beethoven's day it has been a favorite medium with all composers. No voice is so capable of dramatic possibilities in the expression of pathos, sarcasm, or humor, as the baritone. One of the greatest rôles for baritone is that of "Elijah" in Mendelssohn's Oratorio. In this work the compass of the voice is from c in the bass staff to f' above.

The deepest male voice is the basso, which is of two types—the higher or more flexible *basso cantante* (or singing basso) and the heavier, deeper-toned bass known as the *basso profundo*. The more florid melodies are sung by the basso cantante, while the deeper tones of the basso profundo are used in sustained passages. In Russian churches, where no organs are used, the basso profundo voices are very deep and give the fundamental harmonic tones for the choir. The customary range is from f to d' or e \flat '.

It is natural that music of a florid character should be entrusted to the higher voices; brilliant and dramatic arias are best interpreted by the middle voices; the deep voices are heard to the greatest advantage in beautiful sustained melodies.

All that has been observed regarding the combination of women's voices is equally true when applied to the voices of men. There is an



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added virility and strength when men's voices are heard in combination, which is much greater than that heard in the solo male voice.

ILLUSTRATIONS

6595	<i>Céleste Aïda</i> —"Aïda" (Verdi) (Dramatic Tenor)	Martinelli
1182	<i>Princesita</i> (Palomero-Padilla) (Lyric Tenor)	Schipa
8124	<i>Toreador Song</i> —"Carmen" (Bizet) (Baritone)	Tibbitt
6642	<i>Magic Flute</i> —Invocation (Mozart) (Bass)	Ezio Pinza
1269	<i>Ave Signor</i> —"Mefistofele" (Borlo) (Bass)	Chaliapin
8069	<i>Swear in This Hour</i> —"Forza del Destino" (Verdi) (Tenor-Baritone)	Gigli-de Luca
20309	<i>Volga Boatmen's Song</i>	Russian Symphonic Chorus
35770	<i>Prayer of Thanksgiving</i> (Dutch Folk) (2500 Voices)	Associated Glee Clubs of America
20127	{Anvil Chorus—"Il Trovatore" (Verdi) Pilgrims' Chorus—"Tannhäuser" (Wagner)}	Victor Male Chorus

Lesson VI

The Combination of Women's and Men's Voices

Vocal music sung by a single voice, either with or without accompaniment, is designated as a solo. Two voices make a duet; three a trio; four a quartet; five a quintet; six, a sextet; seven, a septet; eight, an octet, etc. A vocal choir consists of four, eight, or sixteen voices singing in parts. A larger group of voices singing either in unison or parts is called a chorus. If this chorus is divided into two parts, one division answering the other after the manner of Gregorian chanting, it is designated as an antiphonal chorus. If the chorus sings without instrumental accompaniment, it is called an *A-cappella* chorus.

The combination of voices produces a far different character of tone than that of the solo voice. The duet for two voices, the trio for three, and the quartet for four, must be distinguished from the part song. In the part song, the upper voice is of the greatest importance, for the other voices are used as an accompaniment to the first voice and to provide the harmonic foundation. In the duet, trio, and quartet, all the voices are of equal importance.

In all music of this character, great care must be taken to produce a good *ensemble*, by which is meant the perfect blending of tone, plus the unity of expression. It is said that a good ensemble is much more difficult to obtain with singers than with instrumentalists, for the latter seem more willing to subserve themselves than does the average singer. "The realization of fine ensemble, whether vocal or instrumental, seems to involve complete unselfishness on the part of all performers," says one authority.

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The most perfect vocal combination is possible when the parts are assigned to the voices of women and men. The balance of color is more beautiful in this combination, for the contrast between the quality of the voices is more strongly felt and the entire gamut of vocal range is then distinguishable.

The earliest development of the folk song began with the home singing by the family, then by the community singing.*

In England during Elizabethan days "Table Music" or part singing by both men and women was popular. Everyone was supposed to read music or to improvise a part. A favorite combination was for three men's and three women's voices.†

One of the strongest factors in the establishment of the Reformed Church at the time of Martin Luther was the congregational singing which was then introduced, and from which the chorus was later evolved. Choral writing developed through the polyphonic treatment of the early composers to the broad, massive writings of Handel and Bach, which have never been excelled. Operatic composers use the chorus also with excellent dramatic effect. It has been rightly said that the rapid musical development in America is due largely to the old singing schools, the chorus organizations and the great choral festivals held throughout the land, as well as to the excellent choral training given in the public schools.

Schumann advised all young musicians to "sing diligently in choirs, especially in the middle voices, for this will make you musical."

ILLUSTRATIONS

9005	<i>Bridal Chorus—"Lohengrin"</i> (Wagner)	<i>English Opera Chorus</i>
8097	<i>La Vergine—"Forza del Destino"</i> (Verdi)	<i>Ponselle-Martinelli-Pinza</i>
35768	{ <i>Gloria—"Twelfth Mass"</i> (Mozart) <i>Hallelujah Chorus—"The Messiah"</i> (Händel)}	<i>Victor Oratorio Chorus</i>
35760	<i>Great is Jehovah</i> (Schubert)	<i>Mormon Tabernacle Choir</i>
E446	{ <i>The Turtle Dove</i> <i>To Shorten Winter's Sadness</i> } (Madrigals)	<i>English Singers</i>
9132	{ <i>Santa Lucia Far Away</i> <i>Refrains of the Mower</i> }	<i>Florentine Singers</i>
35813	{ <i>Beautiful Saviour</i> (Crusaders' Hymn) <i>From Heaven Above</i> (Luther)}	<i>St. Olaf's Choir</i>
35873	<i>Behold God the Lord—"Elijah"</i> (Mendelssohn)	<i>Mormon Tabernacle Choir</i>
68970	<i>Prelude in C Sharp Minor</i> (Rachmaninoff)	<i>Russian Symphonic Choir</i>

* The "Community Songs," which were held all over America during war days, taught the masses of the American public the pleasures of singing together. In many communities these "Songs" have developed into definite choral organizations.

† This is the manner in which the famous English Singers give their programs.

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Lesson VII

Instrumental Combinations

In the study of musical instruments it is interesting to note that those first used by savage races were employed only for rhythmic accent. The barbaric African and some tribes of American Indians still use the old tom-tom for the accompaniment of their war dances. This type of rhythmic reiteration, so prevalent in modern jazz, was used by the savages when they wished to arouse their bestiality before going on the warpath.

The second step in instrumental development was the use of wind instruments, first made from the horns of animals, later duplicated in metal.

It would seem that the gentler side of man's nature made itself felt in the third period of development, for there is next a decided tendency to reproduce the sounds of nature through the means of reed-instruments, the materials for which were provided by nature herself. The Shepherd's pipe is an example of this.

The last instruments to be developed were the strings: first the ancient lyre and harp, whose strings were plucked, then the stringed instruments played with a bow.

Today our modern orchestra is composed of all four of these groups of instruments. The strings are now the most important, the woodwinds being used for color, the brasses for strength, and the percussion instruments for rhythmic effect.

There are many different combinations of instruments, the largest being the symphony orchestra and the brass band. In the symphony orchestra, the instruments are grouped into four choirs: the "strings" (violins, violas, violoncellos and contra-basses); the "woodwinds" (flutes, oboes, English horn, clarinet, bass-clarinet, bassoons and occasionally the French horn); the "brasses" (trumpets, French horns, trombones, and tuba); and the "battery" (tympani, drums, triangle, bells, and other instruments of percussion). The stringed instruments predominate in the symphony orchestra. (See Part III.)

Although the term "band" is used to designate any group of instrumental performers, it means specifically the brass, or military band. This organization is composed of three choirs of instruments—the woodwinds, the brasses and the instruments of percussion. Stringed instruments are rarely used,* and as brass bands frequently play in the open air, the brass instruments predominate. Of the instruments of the woodwind type, the flutes and the "single

* Occasionally concert bands employ the double basses to re-enforce the tubas.

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reed" instruments, such as clarinets and saxophones, are the best adapted for out-of-door use. By the proper scoring of clarinets and flutes in bands an effect similar to that of the strings in the orchestra is produced.

Since the world war, numerous bands have been started in the smaller cities of America. In many manufacturing plants, as well as in public institutions, such organizations have united the players in a bond of good fellowship, while their music has brought joyous happiness and patriotic exhilaration to their audiences.

By far the most far-reaching influence in orchestral music is the astonishing development of orchestras and bands in the public schools of the entire country.

The use of recorded instrumental music in the school room gave the impetus which has resulted in a nation-wide movement. Massed combinations of hundreds of these youthful musicians have not only proven the worth of this movement, but have delighted and amazed the greatest music critics with the perfection of their performances.

The term "chamber music" is applied to smaller groupings of instruments, playing in a room, or small concert hall. The most important combinations are the trio and the string quartet. The former is generally composed of violin, cello, and piano (or harp); the latter comprises two violins, viola, and violoncello, the voices being similar in character to the mixed quartet:

1st violin—soprano.

2d violin—contralto.

viola—tenor.

violoncello—baritone or bass.

Five instruments are classified as "quintette," a woodwind instrument or the piano being added to the regular quartet. Six instruments are designated as "sextette," seven as "septette," etc.

Combinations of wind instruments follow the same order as that of the strings. These woodwind combinations, popular at the time of Mozart and Beethoven, are again being frequently heard.

ILLUSTRATIONS

20344	<i>At the Brook</i> (Boisdeffre) (Violin, 'Cello and Harp)	Venetian Trio
6634	<i>Andante Cantabile</i> (Tschaikowsky)	Elman String Quartet
9016	<i>Pomp and Circumstance March, No. 1</i> (Elgar)	Elgar and Symphony Orchestra
19923	{ <i>Music Box</i> (Liadow) <i>O Vermeland, Thou Lovely</i>	Victor Woodwind Ensemble Victor String Ensemble
35780	<i>Triumphal March—"Aida"</i> (Verdi)	Creatore's Band

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Lesson VIII

Nationality Expressed in Music

That music which has grown up among the common people and has been a part of their life for generations is termed "folk music." On this foundation many of the greatest musical compositions have been built. The first folk songs were not written, but were passed on down through the years from one singer to another.

Folk songs have been called "the wild flowers of music" because their appeal is much the same as that made by the wayside blossoms, while their importance in later musical development may be likened to the part played by the simple wild flower in floral culture.

In national music each of the other principles may be traced. The early dance songs furnished the first formal patterns on which the later classic forms were established. Every feeling of man's heart may be found reflected in the poetic type of folk song. All folk songs of the ballad type are descriptive, while imitative effects are frequently to be noted in many of the old folk dances.

As music springs directly from the daily life of the folk, it will be easily understood that there is naturally as great a difference between the music of the peoples of various lands as is found in their language, customs, dress, and daily habits.

In studying the peculiarities of nationality in music, there are certain musical characteristics which are common to all countries. Frequently only a slight change in the music gives an entirely different effect.

The customs, and later, the arts of various nations were often influenced by climatic conditions, as well as by racial and governmental forces.

In all national music there are four features which are easily recognized:

1. The use of different scales and modes.
2. The constant mingling of major and minor, with a decided preference towards the latter.
3. Rhythmic variety.
4. Characteristic instruments used by the different nations.

These are the basic factors of all national music. In the study of the national schools of today, they are most easily recognized in those lands which were outside the regular course of European development. In Italy, France, Germany, and England national traits were long ago assimilated by the great schools of music, for which

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these countries are famous;* but in Poland, Russia, Bohemia and Scandinavia, certain primitive, even Oriental, ideas have been retained in the music of the folk.

National music may represent patriotism by means of battle hymns, tributes to war-like deeds and heroes, and pride of native land. It may depict the characteristic customs of a people in the dances which often are sung and danced during the work as well as the play time of the folk. Frequently, it is found that the most popular of these dances are descriptive of the occupations and festivities of the people.

In certain primitive instincts, all races have points

of similarity which are easily recognizable in their music. The song of a mother to her child is practically the same in every country. There may be rhythmic and melodic differences, but the swing of the lullaby is in each instance of pre-eminent importance.

The tragic note of the death march is also recognized even before the hearer discriminates as to the nationality of the mourners.

Love is a universal language, and a love song is not easily disguised even by the employment of characteristic national instruments. Many races have a legend that the dove is a messenger of love, and almost every country possesses a dove song.

Patriotism is another universal element. The stirring battle hymn or marching song of any land arouses an ardor in the heart of every hearer which is absolutely free from any national feeling.

Religion, tranquillity, joy, and humor are also elements which are expressed by all nations with but slight change in the musical methods employed.

ILLUSTRATIONS

- 20395 { *Cradle Songs of Many Nations; Row to the Fishing Ground (Norwegian); Hush, O Hush Thee (Swedish); Sleep, Baby, Sleep (German); Hush-a-Bye, Angel (Bohemian); Sleep, Sleep, Dear Child (Japanese); The Jasmine Flower (Chinese); Slumber, Baby, My Little Brother (French); Slumber, Slumber, Oh My Dearest (Italian)* Giles



RUSSIAN PEASANT DANCE

* Many of the modern masters of these countries are using folk airs in their compositions.

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Love Songs:

- 1238 *Believe Me, if All Those Endearing Young Charms* (Old Irish) Tibbett
 1134 *Maria, Mari* (Neapolitan) Gigli

Patriotic:

- 79348 *Garibaldi Hymn* Creatore's Band
 21456 { *Régiment du Sambre et Meuse* } Republican Guard Band of France
 { *La Pere de la Victoire* }
 6823 *March Rakoczy* (arr Berhoz) Stokowsky and Philadelphia Orchestra

Dove Songs:

- 1141 *La Paloma* (arr. Yradier) de Gogorzu
 —* *La Colomba* (Tuscan Folk Song)
 20842 *Y Deryn Pur* (The Dove) (Welsh) Rhys Morgan
 E446 *The Turtle Dove* (English Folk Song) English Singers

Lesson IX

The Simple Elements of Form in Music

Like every art, music follows a definite form or pattern.† Just as in architecture the simplest form, based on the square, develops into the great Gothic cathedral, in which the multiplicity of detail is worked out into one marvelous whole, so in music the simplest forms by repetition, imitation, contrast, and varying of tonality and rhythm, develop into the most complex of the great contrapuntal forms, which will be studied in Part III.

Form in music is a synonym for pattern or design. The simplest elements of musical form are those which are based on the early folk song and dance, and it is these which will be considered in this lesson.

All of the three elements of music—rhythm, melody, and harmony—enter prominently into the development of musical form.

Musical form is a balanced grouping of short rhythmic melodies, phrases, or musical ideas.

The smallest musical unit of melody is called the *motive*,‡ which varies greatly in length, but is usually two measures long. Let us take, however, as our example, a well-known song:

Antecedent Phrase

First Motive Second Motive

(Way down up - on the Swa-nee Riv - er, Far, far a - way,

* In preparation.

† In all forms in every art there are many deviations. It sometimes seems that form only exists so that the individual may overstep its boundaries. This is particularly true in the formal construction of poetry and music.

‡ The term "motive" may also be used to designate the "subject" of a composition in sonata form (see page 253); or as Wagner used it in his "leit motif," where it becomes the characteristic melody associated with the action of the drama (see page 310).

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There's where my heart is turn-ing ev-er, There's where the old folks stay.)

Here, the simple motive has two measures: this is balanced by another two measure motive. Such a division is called a *phrase*.

The combination of phrases gives us *sentences* or *periods*. The first phrase is known as the *antecedent phrase*; the second phrase, as the *subsequent phrase*. Generally the antecedent phrase does not end on the tonic, and therefore it sounds incomplete. We call such an ending *half cadence*; the subsequent phrase bringing the sentence to its completion, ends on the tonic with a *full* or *complete cadence*.

The same idea is found in sentence building in grammar.

The structure of almost all musical periods is symmetrical: two phrases are balanced by two, three by three, four by four, etc.; however, this is not always the case; sometimes four and three, two and three, four and five, or other combinations are found grouped together, just as in poetry the lines are not always balanced in exactly the same number of feet.

The simplest elementary musical form is that in which one theme or melodic period is contrasted with another as in the simple folk dance, which consists of two parts or movements, repeated at will as long as the dance continues. These two tunes or parts may be designated as A—B. The next step is that in which the first melody is repeated. The earliest folk songs were expressed in this form, which is known as the *simple primary song form*, and which is designated as A-B-A. (In this formula A stands for the first melody, and B for the contrasting melody.) In many of the early folk songs the first theme is repeated and the pattern becomes A-A-B-A. Here the second phrase B-A balances the first phrase A-A (the same number of measures in each half), hence it is known as *binary* or *two-part primary form*. This is the most popular pattern to be noted in folk songs. Almost all of the best-known folk and familiar songs follow this model.*

Often a composer lengthens each of the three sections (A-B-A) so that each division has the same number of measures, and the term, *three-part primary*, or *ternary form*, is given to the composition. Occasionally the first theme is prefaced by a short introduction, while the third (a repetition of the first) is followed by a short coda, or addi-

* Have class sing and analyze "The Old Folks at Home," by Foster, with books or black board for visual illustration.

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tional phrase, which brings the song or dance to a more finished ending. This ternary form is frequently expanded so that each division of the A-B-A pattern becomes a simple song form. This form occurs in many of the old dances, such as the minuet, gavotte, polonaise, etc.,* in which appear the principal song form (A), a subordinate song form, or *trio*, in another key (B), and a restatement of the principal song form (A). When the counter dance began, it was played by three instruments, hence the name "*trio*" was given to this contrasting melody. This arrangement gives the familiar *song form with trio*.

In some of the folk-songs, the melody was sung by one group, the second group beginning this melody as the first group began the second melody. A third or fourth division followed. This is known as the singing of "rounds." There also developed a dance-form known as the *roundel* or circle formation for as many as will. Probably from both of these early customs developed the *rondo*, a musical form or pattern which also became a popular form of verse. The *rondo* is so named because of the frequent recurrence of the original theme, which must also end the composition. This rondo form existed in three patterns, but the most popular was that which is designated as A-B-A-C-A. First theme (A), contrasting theme (B), first theme repeated (A), another contrasting theme (C), return to original theme (A).

From these simple folk songs and dances were developed all the more complicated forms which were evolved during the later development of music.

During the classic period (17th and 18th centuries) composers considered *form* the most important musical principle. Even the simple dances of the folk which were adapted by the court musicians, are as precise and clearly defined as was court etiquette itself. Folk songs and dances like the *minuet*, *gavotte*, *bourrée*, *sarabande*, etc., gave the original ground plan upon which the contrapuntal composers, trained in the erudite knowledge of canon and fugue, developed the larger instrumental forms. As musicians became more skillful, there sprang up a musical form known as *theme and variations*. In this form a simple theme, or air, is introduced and then presented again under different aspects, with modifications of rhythm, note values, tempo, melody, harmony, or key. This form later became an integral part of the *suite*, *sonata* and *symphony*.

Lully and Scarlatti, arranged these old dances in a form called

* The song form of A-B-A becomes a unit or division of the whole composition. It is most confusing that by long custom the letters A-B, etc., are also used to designate the *divisions* as well as simple themes or melodies. In an attempt to clarify this double use of the letters, italics are here used when the large unit is intended.

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overture, while Couperin, Rameau, Bach and Händel, used them in the *suite*, which led to the later development of the *symphony*.

The *sonata form* devised by Franz Josef Haydn became the structure on which all *overtures*, *sonatas*, *quartettes*, *concertos*, and *symphonics* were builded.

With the development of the poetic feeling of the early nineteenth century, formal patterns became more plastic and the *concert overture* of Mendelssohn, and the *symphonic poem* of Liszt, both free adaptations of Haydn's *sonata* pattern, came into popular use as vehicles for program music.

Today, form has become subservient to the principles of poetic thought, description or national expression.

ILLUSTRATIONS

1136	<i>Gavotte (Beethoven) (Song form with Trio)</i>	Kreisler
H713	<i>Chanson Louis XIII and Pavane (Couperin-Kreisler)</i>	Kreisler
20169	<i>Amaryllus (Old French Rondo)</i>	Victor Orchestra
1204	<i>Santa Lucia (Italian Folk Song)</i>	Schipa
20842	<i>All Through the Night (Welsh Folk Song)</i>	Morgan
20445	{ <i>Sellenger's Round (Old English Country Dance)</i> <i>Gathering Peascods (Old English Country Dance)</i> }	English Folk Dance Band
20432	{ <i>I See You (Swedish)</i> <i>Dance of Greeting (Danish)</i> }	Victor Orchestra
1193	{ <i>Theme and Variations from Suite V—"The Harmonious Blacksmith"</i> <i>(Händel)</i> }	Landowska

A perfect example of rondo in verse is to be noted in this little poem by Bunner:

A { "A pitcher of mignonette
In a tenement's highest casement,
B—Queer sort of a flower pot, yet
A—That pitcher of mignonette,
O { Is a garden in Heaven set,
To the little sick child in the basement,
A { The pitcher of mignonette
In a tenement's highest casement."

Lesson X

Poetic Thought Expressed in Music

Although all music follows some definite pattern, the message which it brings the hearer frequently overshadows this technical formal construction. Each country expresses in its music its own racial or folk characteristics. Sometimes, too, music paints a definite picture by employing tonal imitations. But the music which speaks the most directly to our souls is that which has been designated as expressing *poetic thought*; i. e., "mood" or "atmosphere."

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It is in the province of this division of music to express in tone, grief, joy, love, and religious feeling, those universal characteristics of the human race which overstep all rules of form, and are even greater than national feeling. The tragedy of grief is universal. One does not stop to analyze the form of the death march, or the nationality of the slain hero; it is the poignant sorrow of the music itself which speaks directly to every heart.

Joy is universal, and it makes little difference if that joy be expressed by a Frenchman or a Teuton, for it is the mood alone that the music brings. So, too, comes love of child, of parent, of sweetheart, of country, or of God; this is all certain to make its musical appeal through the poetic element of our nature. Introspection, peace and contentment, understanding, a sense of pure beauty, are all in the province of poetic music and every mood of man's heart is reflected in the melody and harmony, which are the musical elements prevailing in this domain of music.

When musical expression is subtly linked with poetic feeling or emotion, a great part of its meaning must of necessity be left to the individual mood of the listener.

The chief charm in listening to music lies in the poetic thoughts which its message awakens, and although the listener may be aided by a definite title which the composer frequently gives to the composition, very often the same feelings would have awakened in his heart had the composition borne no title whatever.

The three elements of music are each individually accented in any descriptive composition. Naturally the rhythmic element is largely used in the imitative type of expression, which is classified as program music. In the expression of poetic thought, melody and harmony are the two elements most prominent.

The distinction between poetic thought and program music is difficult to define. Many authorities classify all music bearing a title as "program" music. There is, however, a vast difference between the lovely melodic tone-picture which MacDowell calls "To a Wild Rose," and the clever little episode by the same composer entitled "Of a Tailor and a Bear."

There is also much music of the type known as "absolute music" (music following a definite formal pattern and bearing no defining title), which may be designated as one type of poetic thought because of the mental picture which it awakens in the mind of the listener.

Poetic thought or mood is especially well illustrated in the use of the shorter lyric instrumental forms such as Songs Without Words, Serenade, Lullaby, Barcarolle, Ballade, Nocturne, Reverie, Arabesque,

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Romance, Prelude, Capriccioso, Humoresque, Impromptu, Etude, Prelude, Fantasia, Rhapsody, etc.

The term *Song Without Words* was given by Mendelssohn to a short lyric composition, which freely followed the song form or pattern. Sometimes he gave a title such as "Spring Song" to these compositions. This has been a popular type among romantic and modern composers.

The *Serenade* as an instrumental composition takes its name from the song sung by lovers in the evening. Although the peace and tranquillity of night is reflected as in the *Nocturne*, it is augmented by the passionate accents of the sighing lovers. In southern France and Spain these love songs are frequently sung at dawn and are known as *Aubades* or *Alboradas*.

The *Lullaby* or *Berceuse* like the *Serenade* also takes its name from the vocal form. The old cradle song loses none of its tenderness when used as a purely instrumental selection. The rhythm of the *Lullaby* always suggests the rocking of the cradle.

The *Barcarolle* also takes its name from a song, that was sung by the gondoliers of Venice. The rhythm is sextuple with a pulsing accent suggesting the lapping of the waves. The *Barcarolle* is often called *Gondolieria*.

The *Ballade* differs from its vocal prototype in that it is freer in formal outline, although it retains much of the dramatic value of the vocal form.

The term *Nocturne* freely translated means night music or night song. It is a composition of great tranquillity and peace, and full of that "mystery of silence" which night is supposed to bring. The song form is generally followed as to pattern, but the character of the piece best reflected in its tender beauty, is that of poetic thought.

Reverie, as its name implies, is a purely poetic musical conception sometimes also called a *Dream* or *Vision*. It is also in the song form.

A *Romance* is a similar composition, though one in which the love element is also to be found.

An *Arabesque* is a more fanciful composition, in which a theme is freely embellished or ornamented in a style suggesting the Oriental customs found in all forms of Arabian art.

Prelude was the term given by the old classic masters to any introductory movement which came before a fugue or suite. It was used by Wagner to designate the overture or introduction to his operas. But the romantic composers also used the word *prelude* for a short composition, wholly independent of any other, which was of a purely poetic character. This was a favorite type with Chopin.

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The *Impromptu* was a form very popular with romantic composers. It was an impulsive composition, very free as to form.

The *Fantasia* is a term also given to a composition of this free type. But these short fanciful pieces of the romantic composers should not be confused with the great Fantasias of Bach.

A *Caprice* or *Capriccioso* although very popular among romantic composers was also a form frequently used by classic masters. As in the old days the term *Caprice* designated any composition in which a simple theme was given a fanciful and capricious development. But the modern term *Capriccio* designates a composition of light, gay, sparkling character in which a joyous and gay rhythmic melody is developed in a free and vivacious manner.

The term *Humoresque* is often given to sparkling and gay compositions of the *capriccioso* type. They are usually of a whimsical character although generally less gay than the *capriccioso*.

The *Etude* or study, although originally intended as a technical exercise, in the hands of the great romantic masters became of real artistic worth and beauty. Such an *Etude* is a piece of lyric loveliness and true poetic value.

The *Rhapsody* came into musical usage at the time of Liszt. This great Hungarian composer preferred to use a newer form than those old well balanced patterns of his predecessors. He desired his music to be more rhetorical and descriptive. Therefore he called his freely developed tone poems *Rhapsodies*, a word which in ancient Greece meant an epic poem or ballade sung by a "rhapsode" (one who "stitched" together his short verses in a long epic narrative).

ILLUSTRATIONS

1155	<i>Staccato Caprice</i> (Vogrich)	Yolando Mero
20804	<i>On Wings of Song</i> (Mendelssohn)	Darwin Bowen, Jr.
1152	{ <i>To a Wild Rose</i> <i>To a Water Lily</i> } (MacDowell)	Chicago Symphony Orchestra
6628	<i>Etude in E Major</i> (Chopin)	Paderewski
6589	{ <i>Nocturne in E Flat</i> <i>Prelude in D Minor</i> } (Chopin)	Casals
6612	<i>Ballade in G Minor</i> (Chopin)	Cortot
6546	<i>Fantasia Impromptu</i> (Chopin)	Bauer
1329	<i>La Capricciosa</i> (Ries)	Menuhin
6606	<i>Romance in F—Parts 1 and 2</i> (Beethoven)	Thibaud
20374	{ <i>Praeludium</i> <i>Berceuse</i> } (Järnefelt)	Victor Concert Orchestra
1155	<i>Hungarian Rhapsodie No. 4</i> (Liszt)	Mero

Learning To Listen

Lesson XI.

Descriptive or Program Music

Descriptive or program music makes an immediate appeal to the layman, for just as he likes best *genre* pictures, so that music which tells a story is sure to be understood and appreciated.

While descriptive or program music has been employed largely by the composers of the modern school, there are examples of this type of expression in musical literature dating back to the earliest days of instrumental development. Since the middle of the nineteenth century, descriptive music has been the most popular of the four principles to be used by the great composers.

The line of demarcation between poetic thought and descriptive music is often confusing. Yet in the strictest sense, descriptive music must convey more to the hearer than merely a poetic tone-picture. Program music may be classified as of three types: *Descriptive (definite, or indefinite), Imitative, Narrative.*

1a. Indefinite descriptive music bearing a title, but leaving the story to the imagination of the hearer. Imitative rhythmic effects are often employed in order to help convey the composer's meaning.

1b. Definite descriptive music bearing a title and following a definite program, which the hearer must know in advance in order to understand properly the message of the composer. The principle of nationality is frequently used by the composer, as well as are imitative rhythmic and characteristic instrumental effects.

Descriptive music of these types is found both in vocal and instrumental music. When used by instrumental composers the term "program music" is always given to this type of musical expression.

2. Imitative. The composer of descriptive music through the employment of rhythm, melody and harmony imitates in tone some animate or inanimate thing. In one sense all music is imitative. For the earliest examples of musical tone were but the attempts to imitate the voices of nature. The first instruments were made with the means which Nature herself provided. The uncouth savage beat his rhythmic war song on the hollow tree trunk, which was sometimes covered with skins; the horns of beasts produced the first trumpet calls; the reeds provided the pipes of Pan and the simple shepherd pipe of ancient days, while the earliest stringed instrument, the lyre, was fashioned from an empty tortoise shell.*

The simple bird song has no definite form, for the governing power of rhythm is absent; yet rhythm is an ever-present factor in

* Recall the Greek myths of Pan, Apollo, and Marsyas.

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all nature. The bird on the wing moves with a rhythmic precision, just as the wind moves the trees and grasses in endless motion.* The combination of rhythm, melody, and harmony into definite forms is man-made; and the introduction of the voices of nature in music must be classified as imitation.

Since the beginnings of music the use of rhythm to depict imitative effects has been popular with all composers. This is noticed in folk songs, as well as in the work of the greatest composers; but it is particularly effective in instrumental music.

3. In program music of the *narrative* type, a definite story is unfolded to the listener. In vocal music this is accomplished by the *ballad*. In instrumental music the composer employs all the resources which are at his command, including characteristic themes, the use of individual instruments to represent certain characters, or actions, or for imitative effects; changes in tempo, key and rhythm, and the use of combined themes and instruments in order to depict events in their logical order. It is usually necessary for the listener to have some previous knowledge of the story, and the effects employed, in order to fully comprehend the composition.

ILLUSTRATIONS

20614	<i>The Bee</i> (Schubert)	Schmidl
6579	<i>The Flight of the Bumble Bee</i> (Rimsky-Korsakow)	Chicago Symphony Orchestra
20668	<i>Poupée Valsante</i> (Waltzing Doll) (Poldini)	Victor Orchestra
6675, 6676	<i>Overture—"Midsummer-Night's Dream"</i> (Mendelssohn)	San Francisco Symphony Orchestra
20153	<i>Of a Tailor and a Bear</i> (MacDowell)	Victor Orchestra
6638	<i>Danny Deever</i> (Damrosch)	Werrenrath
6639	<i>Funeral March of a Marionette</i> (Gounod)	San Francisco Symphony Orchestra
1199	<i>Le Coucou—Rondo</i> (Daquin)	Landowska
6557	<i>Two Grenadiers</i> (Schumann)	Journet
35777	<i>{In a Persian Market (Ketèlbey) In a Chinese Temple Garden (Ketèlbey)}</i>	Victor Concert Orchestra
6576	<i>In Springtime</i> (Goldmark)	Chicago Symphony Orchestra

Review

In order to clarify the ideas presented in the previous lessons it is suggested that the following compositions be given as a test in order to see if the listener comprehends the various moods which music can depict. We here give a list of selections which will illustrate the fundamental principles as they reflect the deepest feelings of man's heart and his daily life.

* In the "Pastoral Symphony" Beethoven repeats the opening phrase many times in order to emphasize the repetition of Nature's voices.

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Nationality	Patriotism	<i>Martial spirit</i> —6557 <i>The Marseillaise (de Lasle)</i> <i>Journel</i> <i>Loyalty—courage—</i> * <i>Speed the Republic (Keller)</i> <i>Victor Military Band</i>	
		<i>Tributes to heroism—</i> * <i>Minstrel Boy (Irish)</i> <i>Love of native land</i> —20745 <i>America the Beautiful</i> <i>Mark Andrews</i> 19923 <i>Oh, Vermeland (Swedish)</i> <i>Victor Orchestra</i>	
	Characteristic Customs	<i>Dances of the folk</i> —20641 <i>Shepherd's Hey</i> <i>Mayfair Band</i> 20432 <i>Dance of Greeting (Danish)</i> <i>Victor Band</i> <i>Wedding and festival music</i> —20805 <i>Swedish Wedding</i> <i>March (Söderman)</i> <i>Victor Concert Orchestra</i> <i>Occupations of the people</i> —20450 <i>Shoemaker's Dance</i> <i>(Danish)</i> <i>Victor Orchestra</i> 20309 <i>Song of the Volga Boatmen</i> <i>Russian Choir</i>	
Form	Song	20842 <i>All Through the Night (Welsh)</i> <i>Morgan</i> 1204 <i>Santa Lucia (Italian)</i> <i>Schipa</i> 20614 <i>Minute Waltz (Chopin)</i> <i>Schmidt</i> 20169 <i>Minuet (Paderewski)</i> <i>Victor Orchestra</i> 19670 <i>Polonaise (Polish)</i> <i>Polish Orchestra</i> 1136 <i>Gavotte (Beethoven)</i> <i>Kreisler</i> 20169 <i>Rondo—Amaryllis (Ghys)</i> <i>Victor Orchestra</i> 9016 <i>March—Pomp and Circumstance (Elgar)</i> <i>Royal Albert Hall Orchestra</i>	
	Dance		

(The Development of Form will be discussed in Part III.)

Poetic Thought		<i>Mother love</i> —4014 <i>Solvejg's Song "Peer Gynt Suite"</i> (Grieg) <i>Marsh</i> <i>Love of nature</i> —20344 <i>At the Brook (Boisdeffre)</i> <i>Venetian Trio</i> <i>Love</i> —1134 <i>Maria, Mari (di Capua)</i> <i>Gigli</i> <i>Religious fervor</i> —35760 <i>Great is Jehovah (Schubert)</i> <i>Mormon Tabernacle Choir</i> <i>Joy</i> —9206 <i>Juliet's Waltz Song—"Romeo and Juliet"</i> <i>Del Campo</i> <i>Grief</i> —35793 <i>Death of Ase—"Peer Gynt Suite"</i> (Grieg) <i>Victor Orchestra</i> <i>Tranquillity</i> —6023 <i>Largo—"Xerxes"</i> (Handel) <i>Caruso</i> 20804 <i>On Wings of Song (Mendelssohn)</i> <i>Bowen</i>	
Program Music	Description Definite	6505 <i>Danse Macabre (Saint-Saëns)</i> <i>Philadelphia Symphony Orchestra</i>	
	Indefinite	9126-9127 <i>Fountains of Rome</i> <i>Respighi</i> 6576 <i>In Springtime (Goldmark)</i> <i>Chicago Symphony Orchestra</i>	
		20614 <i>The Bee (Schubert)</i> <i>Schmidt</i> 19923 <i>The Music Box (Liadow)</i> <i>Victor Woodwind Ensemble</i> 6579 <i>Flight of the Bumble Bee (Rimsky-Korsakow)</i> <i>Chicago Symphony Orchestra</i>	
	Imitation		
	Narration of Events	8124 <i>Toreador Song—"Carmen"</i> (Bizet) <i>Tibbett</i> 9025, 9026 <i>1812 Overture (Tchaikowsky)</i> <i>Royal Opera Orchestra</i>	

* In preparation.

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Lesson XII

The Classification of National Music

Nationality is the first of the fundamental principles expressed in music; therefore, the study of national music will be considered in detail for the remainder of Part One.

National music may be classified under five headings:

THE FOLK DANCE SONG—Composer unknown.

The old folk dance, first sung by the dancers, later played by the instruments, develops into the definite dance forms. Even when in later days, instruments were used to accompany the dancers, they still sang the words and clapped the rhythm.

THE FOLK SONG—Composer unknown.

The traditional or legendary folk song in either the binary or ternary form, from which the earliest song form developed. These traditional folk songs are the simple musical expressions from the hearts of the people, which have come down to us through generations of singers. All moods are expressed in the legendary folk song.

COMPOSED FOLK SONG—Composer known. Dating from a later period than the legendary song, the composed folk song is frequently as popular among the folk today. It usually expresses poetic feeling, the theme, in poetry and music being inspired by folk traditions. In its later development the national folk song frequently becomes descriptive.

PATRIOTIC SONG—Composer generally known.

A national song which reflects the spirit of the people and their love for home and country. It may be either a legendary song or a composed song. It is often inspired by historical events. The music generally reflects the style and period of the event or of the composer.

NATIONAL COMPOSITION—Composer known.

The use of national dances, legends, and history has developed the great national schools of music of the present time. Many of the composers of national music have used descriptive music as being the most typical form in which to express the ideals of their native land. Some composers have written their conception, or imitation, of the music of countries other than their own. National composition, while it reflects the characteristics of folk music, must be distinguished from the folk dance and folk song, which have grown up through the centuries as a part of the daily life of the people.

Although national dances furnished the first patterns for instrumental music, the composers of the classic school regarded the pattern rather than the content of such music, and the compositions of this period are classified as "Formal" rather than as "National."

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ILLUSTRATIONS

Folk Dance Song:

20309 *Czecho-Slovakian Dance Song*

Russian Symphonic Chorus

Traditional or Legendary Folk Song:

20842 *All Through the Night (Welsh)*

Morgan

4023 { *Barbara Allen (English)* }
 { *O No, John (English)* }

Dadmun

Composed Folk Song:

1265 *Old Black Joe (Foster)*

Tibbett

Patriotic Song:

81293 *Marche Lorraine (French arr. Ganne)*

Republican Guard Band

National Composition:

9025, 9026 *Overture 1812 (Tschaikowsky)*

Royal Opera Orchestra

Lesson XIII

The Influence of Geography on Folk Music

The most striking point of similarity found in folk music is that which is caused by geographical conditions. The influence of the sea, the mountains, the plains, the valleys, is found in the musical expression which comes from those localities.

All sailor songs reflect the rhythm of the waves and the rocking of the boat, whether the voyagers are singing to Santa Lucia, the Italian patron saint of sailors, on the Bay of Naples; to the birch tree on the banks of the Volga River in Russia; or whether they be on a fishing boat off the Hebrides, or floating down the St. Lawrence River in Canada.

The singer living among the mountains, seemingly follows the contour of the peaks rising above him, by constantly raising and lowering his voice in that type of musical expression known as the "yodel." This song of the mountaineers is usually associated with Switzerland and the Tyrol, but it is also found in Norway, in the Pyrenees, the Andes, and the Himalayas.

All dwellers in the plains and deserts reflect in their rhythm and tonality the monotony of their view. The vast range of open space before him seemingly limits the tonal range of the singer, whether he be a Cossack on the steppes of Siberia, a shepherd on the plains of Judea, or an American Indian, in the desert of Arizona.

The music of all dwellers in the valleys is happy and cheerful and is similar in character, no matter from what land it comes.

Many folk songs and dances take their names from the places where they originated. Thus the best-known *Country Dance* from Germany was known to the French as the "*Allemande*," while its

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counterpart from England was called *Anglaise*, and a similar dance from Scotland was known as *Eccosaïse*; one from France as *Français* and one from the Tyrol as *Tyrolienne*.

During the reign of Queen Elizabeth a popular dance was the *Canaries* said to have come from the Canary Islands, while the *Bergamask* (a dance from Bergamo, Italy), was frequently mentioned by Shakespeare. The Italian dance named *Pavan* took its name from Padua.

The *Romanesca* came from Rome. The *Gavotte* was named for the peasants called "Gavots" who lived in the province of Gap in Southern France, and who are said to have been the first to dance this gay measure.

The two national dances of Poland were named for the places where they originated. The *Mazurka*, or *Mazur*, is said to have originally been danced in *Mazovia*, while the *Cracoviak* was danced by the peasants living near the city of Cracow. The Hungarian *Czardas* takes its name from an inn outside the city of Buda-Pesth. The Scotch dance *Strathspey* comes from the valley of the Spey in Northern Scotland.

The National dance of Norway is the *Halling*, which takes its name from *Hallingdahl*, a district in Norway. From the district of Vermeland comes one of the most beautiful airs of Sweden, "Oh Vermeland, Thou Lovely Land."

From this side of the Atlantic came the famous Spanish dance *Habanera* which was native to Havana, Cuba, just as the *Seguidilla* is native to Seville.

Every land has many folk songs which take their names from mountains, lakes or rivers. Many of the great modern national composers have commemorated in music famous natural scenery found in their native lands.

ILLUSTRATIONS

We have listed many possible illustrations of records to be used elsewhere in this course. The number to be played at this time is left to the discretion of the teacher.

Boatmen's Songs:

1204	<i>Santa Lucia</i>	<i>Schipa</i>
20309	<i>Song of the Volga Boatmen</i>	<i>Russian Symphonic Choir</i>
73956	<i>The Fishing Boat (Pсароварка)</i> (<i>Greek Island Song</i>)	<i>Crionas and Chorus</i>
35844	<i>Songs of the Sea</i>	<i>Victor Mixed Chorus</i>

Mountaineer Songs:

78623	{s' Berner Oberland (<i>The Berne Highlands</i>) (<i>Swiss Yodel</i>)}	<i>Moser Brothers</i>
	{ <i>Rigilied</i> (<i>Song of the Mountain Rigi</i>) (<i>Swiss Yodel</i>)}	
77277	<i>The Sad Mountaineer</i> (<i>Polish Mountaineer's Song</i>)	<i>Wladyslaw Ochrymowicz</i>

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Other Regional Selections:

19923	<i>Oh Vermeland, Thou Lovely</i> (Swedish)	Victor String Ensemble
78991	<i>Kazbek (A Mountain in Caucasus)</i> (Ukrainian)	Kirilloff's Balalaika Orchestra
80224	<i>Stolzenfels am Rhein</i> (German)	Marek Weber Orchestra
77484	<i>O Strassburg, O Strassburg</i> (German)	Rheingold Quartet
77277	<i>Beyond the Ebro</i> (Polish)	Wladyslaw Ochrymowicz

Regional Dances:

20440	<i>Gavotte</i> (France)	21616	<i>Strathspey</i> (Highland Fling) (Scotland)
19723	<i>On the Bridge of Avignon</i> (France)	20151	<i>Norwegian Mountain March</i> (Norway)
78910	<i>Czardas</i> (Hungary)	1145	<i>Seguidilla</i> (Spain)
1145	<i>Habanera</i> (Cuba-Spain)	20806	<i>London Bridge</i> (England)
68823	<i>Tarantella</i> (Italy)	79085	<i>Lezginka</i> (Russia)
78253	<i>Mazurka</i> (Mazur, Mazurek) (Poland)	1356	<i>Aragonaise—"Carmen"</i> (Spain)
H713	<i>Pavanne</i> (Italy)	1244	<i>Malagueña</i> (Spain)
6584	<i>On the Beautiful Blue Danube—</i> <i>Waltz</i> (Austria)		

Lesson XIV

The Influence of Political Conditions on Folk Music

Much of the folk music of the various European countries bears witness to certain political changes which have come about through historical events.

The folk music of Spain is particularly interesting in this regard, for many of the folk songs found in the vicinity of Granada are decidedly Oriental in character and show the same Moorish influence that is to be noted in all the architecture and art of this locality.

There are many songs sung today in Armenia, similar to those which French historians have cherished as dating from the Troubadours, who went on the first Crusades. The old song "Malbrouck" (We Won't Go Home Until Morning) is one of these old Crusader's songs which is still sung in the Orient. As "Malbrouck" was a marching song of Napoleon's Army it was carried by the French soldiers to both Egypt and Russia and is still sung in both of those lands. It is said to be known in practically every country of the world.

In Alsace and Lorraine there are many lovely songs claimed by both Germany and France. Germany has always claimed the folk music of her subjugated states, therefore even today in German folk music collections, will be found many songs from Austria, Hungary, Bohemia, Russia, Poland and Italy, which through political changes were brought into the old German Empire and are still claimed by the German republic.

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Neighboring countries have exerted a great influence on the customs, art, and music of the folk. For example, Switzerland has the most loyal, devoted patriots to be found in any land. Yet, her provinces speak the language of their neighbors. German, French, and Italian customs, stories, and music prevail throughout this tiny country.

Political changes in Europe have made these neighboring influences even more apparent. The constant political oppression under which Poland has been governed is very noticeable in her music.

It has been said that the prevalence of syncopation, or the stepping over of rhythmic restrictions has been the principal characteristic of all music in countries which have lived under the political dominance of a tyrannical ruler.

There are many influences from the Orient which have tinged much of the music of Eastern Russia just as Oriental art predominates there.

The great political oppression endured in bygone days by the serf of Russia, is reflected in a vast number of Russian songs. In our own land the Negro Spiritual bears musical witness to the tragedies of Slave days.

Along the borders of England and Scotland many of the songs are practically identical, as they belong to the Jacobite days and were sung by both parties.

Every land possesses many great patriotic songs which reflect certain actual deeds of war. Sometimes these are legendary folk songs as is the Welsh "March of the Men of Harlech." Sometimes they are composed, like the famous Danish national song "King Christian."

History tells of many old tunes actually sung at great battles. The army of William the Conqueror sung the "War Song of the Normans" at the battle of Hastings, and Bruce's men at Bannockburn are said to have sung "Hey Tutti Taiti" an air now used as a setting for Burns' words "Scots Wha' Hae."

The armies of Joan of Arc sang "Veni Creator Spiritus," an Ambrosian church chant, when they marched into Rouen, just as Foch's army of victorious allies marched through Lorraine singing the famous "Marche Lorraine," which had been forbidden music there since the war of 1870.

During the days of the Civil War. America produced more and better patriotic songs than has any land at any time.

ILLUSTRATIONS

The following selections are used in other lessons. Their use here is optional.

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Spain-Italy—Influence of the Moors

- 80420 *Prisoner's Song* (Palermo) Cittarella
 1182 *Granadinás* Schipa

France:

- 20152 { *War Song of the Normans* (2) *Crusaders' Hymn* } Victor Male Chorus
 { *Duke of Marlborough* }
 81293 *Marche Lorraine* Republican Guard Band
 20896 *Veni Creator Spiritus* (*Joan of Arc's Hymn*) Palestrina Choir
 20304 *Marseillaise* Pryor's Band

Czecho Slovakia:

- * *Battle Hymn of Hussites*

Germany:

- 35920 *Ein' feste Burg* (*Luther Hymn*)

Poland:

- 80328 *Jeszcze Polska nie Zginela* (*Poland is Not Yet Dead in Slavery*) Zieliński

Russia:

- 73777 *The Sun Rises and Sets* (*Russian Prisoners' Song*) Robinow

Italy:

- 79348 { *Royal March of Italy* } Creatore's Band
 { *Garibaldi Hymn* }
 6581 { *Fascisti Hymn* } Martinelli
 { *Legend of the Piave* }

Hungary:

- 6823 *March Rakoczy* Stokowsky and Philadelphia Symphony Orchestra

Scotland:

- 4083 *Scots wha' hae* Dadmun

Scotch-English Border:

- * *Wi'a Hundred Pipers*
 4083 *Jock o' Hazeldean* Dadmun

Ireland:

- 19916 *Harp That Once Thro' Tara's Halls* Silver Masked Tenor
 35781 *Emer's Farewell to Cucullain* Victor Orchestra

American Negro:

- 20519 *Steal Away* Tuskegee Singers
 20068 *Nobody Knows de Trouble I've Seen* Paul Robeson

American Revolution:

- 20166 *Yankee Doodle* Victor Band

War of 1812:

- 20635 *Star Spangled Banner* Pryor's Band

Early Nineteenth Century:

- 20745 *Columbia the Gem of the Ocean* Mark Andrews

American Civil War:

- 20166 *Dixie* Victor Band
 20745 *Battle Hymn of the Republic* Mark Andrews
 35844 *Medley of Civil War Songs* Victor Male Chorus

* In preparation.

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Lesson XV

Racial Characteristics in National Music

One of the most interesting phases of folk music is the striking similarity to be found in all music of the peoples of certain races even though political and geographical conditions have caused their division into many different and often remote groups.

There are also great racial differences to be noted among the various peoples of Europe. The love of romance, poetry and gaiety is a distinguishing characteristic of the Latin race, and is in direct contrast with the stolid, plodding nature of the Teutons, or the fearless freedom of the Slavs. But these characteristics are all to be noted in the music of these races.

Although their customs are very different, and many changes have come into their language and habits, there is a strong similarity in the music of all Latin peoples, so that even today, much music of Spain, Italy and France is strikingly alike; while in Roumania the music is distinctively tinged, with these same characteristics, and is in strong contrast with the music of the other Balkan states.

There are many songs of Scotland and Ireland which are practically the same, and which may be traced back to early Gaelic days. The Celtic influence in Ireland is also noticeable, while much of the old Welsh music is so similar to that of certain provinces in France, that one realizes that here, too, Celtic influence is very strong. The same Celtic feeling is found in many of the airs from Cornwall, England. It is also noticed in certain songs of Jutland in Denmark.

In all Slavic countries there is striking similarity noticeable in the music. Czecho-Slovakia, Jugo-Slavia, Poland and Russia are very different today in customs and speech, but all their music reflects its Slavic inheritance. A curious instance of this is found in the music of the small group of Wendish people, who live not far from the city of Berlin, Germany, in the district known as the Spreewald. Although they have been for generations surrounded by Teutonic influences, their music is as full of Slavic passion, as if it came from the most remote part of Russia.

The Hungarian music has a distinct speech, which is quite its own and which can easily be recognized as an inheritance from the Magyar race. Many musical authorities classify Finland as a Scandinavian country; the Finns however, are descended from the Turanian race, the same stock as are the Hungarians, so the music of this land as well as that of Lapland, is tinged with Magyar characteristics.

The gypsies have left their influence on the music of every land

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where they have made their homes. In Hungary and Spain, in Russia and in parts of England, is to be found that curious syncopation which is always noticed in gypsy music. In every land where the gypsy has made his home the folk music has been greatly embellished and ornamented by the gypsy musician.

ILLUSTRATIONS

1188	<i>Robin Adair (Gaelic Air)</i>	<i>Alda</i>
81321	<i>Northern Czardas</i>	<i>Hungarian Gypsy Orchestra</i>
19670	{ <i>Polonaise</i> <i>Mazurka</i> }	<i>Polish National Orchestra</i>
20749	<i>The Old Gypsy (Sung in all Slav Countries)</i>	<i>Schaffer-Sárközi</i>
6513	<i>Marche Slav (Tschaukowsky)</i>	<i>Philadelphia Symphony Orchestra</i>
<i>Gypsy Songs:</i>		
21175	<i>Roumanian Gypsy Song</i>	<i>Constantine</i>
73386	<i>Amidst Fields and Woods (Russian Gypsy Song)</i>	<i>Smirnova</i>
20037	<i>Two Guitars (Russian Gypsy Melody)</i>	<i>Victor Salon Orchestra</i>
79459	<i>Far Above Us Flies the Heron (Hungarian Gypsy)</i>	<i>Schaffer-Sárközi</i>
81252	{ <i>Many Wonders of the Steppes</i> <i>Why Do I So Madly Love You</i> }	<i>Russian Gypsy Songs with Guitar Walevitch</i>

Lesson XVI

* Oriental Music

The music of Oriental countries sounds strange to modern ears which have been trained to hear and feel certain harmonic progressions. Therefore much of the Oriental music sounds out of tune.

It is well to remember that the oldest musical science of the world is to be found in the Orient, and that the music of China, Japan, India, and the Mohammedan countries antedates by many centuries the music of Europe. In these countries music is considered of even greater importance than it is in the Occident.

Some strains of the Oriental type of music have penetrated European civilization, for much Arabian music was brought into Europe by the Crusaders. The Moors also brought their music as well as their art into Spain during their invasion of the land.

In the later schools of modern music, Oriental characteristics have been often found. These influences are most apparent in Russia. From the middle of the nineteenth century many composers of France and Austria have been definitely-inspired by Oriental themes.

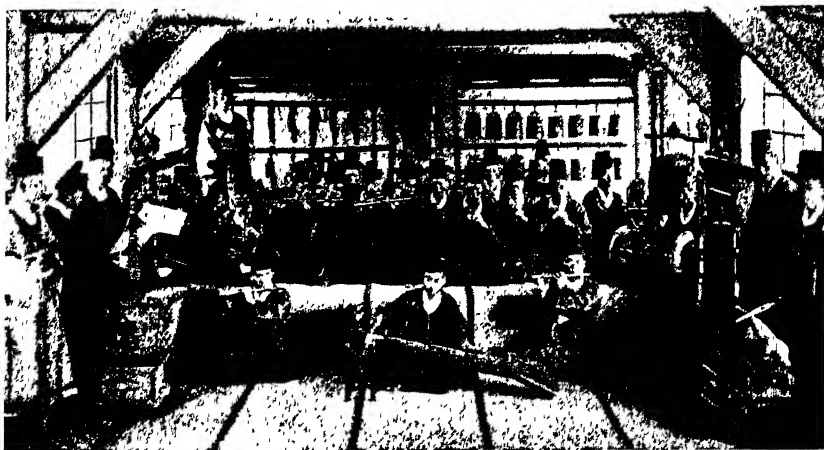
* While a few of the principles of Oriental music have been found in the music of the European folk, it must be acknowledged that the music of China, Japan, India, and Arabia has remained untouched by Western civilization.

Learning To Listen

In the present-day American School, many themes suggestive of the Orient, especially showing the influence of Japan and China, are to be noticed.

Folk songs and dances are found everywhere among the Orientals just as among all Occidental peoples. But the art of music is always associated with ceremonials, dances, or pantomimes, and there has never been, until a recent date, any attempt at individual musical composition as a pure art form.

In all Oriental countries the five-tone scale is the most common, although a seven-tone scale is found in parts of China and Japan, and is very popular among the Hindoos. But in all these countries



FULL CHINESE ORCHESTRA

the tones are usually divided into many parts, and there are often as many as twenty-two steps in what is called the regular scale. It is this graduation of tone, combined with the rhythmic accent, a distinct feature of Oriental music, which makes this music sound strange to the Occidental ear.

The music of the Hindoos, like that of the Chinese, is closely allied to religion. In the Rigveda, one of the four books of Brahmanism, there are many chants and hymns, called "Brahma." He who sang them was known as a "Brahman" therefore the whole Brahman caste grew from the original singers of the ancient Vedic hymns.

Sarasvati, the wife of Brahma, was the Hindoo St. Cecilia. According to legend, she gave to India its greatest folk instrument; the *vina*, (also spelled *veena*) still in popular use among the people. It

Learning To Listen

is constructed of a cylindrical pipe of bamboo, to either end of which is fixed a hollow gourd which amplifies the tone. Seven metal strings are stretched over nineteen wooden bridges, the scale proceeding in half-tones, the tone being produced by the plucking of the strings. Legend says that the Hindoo flute came from the goddess Inda, who was supposed to be surrounded by celestial musicians singing magic songs.

Hindoo scales consist of seventy-two different arrangements. Each Hindoo scale is invested with certain mysterious attributes, depicting anger, fear, love, hate, etc. Some can only be used at certain hours of the day or night. Others belong to certain days of the week, month, or season.

Chinese music is of great antiquity and has been as little influenced by modern changes as have Chinese customs. Music in China is chiefly of an instrumental character, for singing as we know it, hardly exists among the Chinese. Their folk songs are a curious high nasal whine, far removed from our ideas of song.

A preponderance of drums, gongs and bells is noticed in Chinese orchestras, which consist of about sixteen different types of percussion instruments, and four varieties of wind and strings.

The *Cheng* is the most popular wind instrument, being similar in theory to the Pan's pipes from which the modern organ was evolved. It looks like an old-fashioned teapot, filled with reeds of different lengths, and is blown through the spout. The *Yo* is a wind instrument played from the top, while the *Tsche* is played like our flute from the side. The Chinese bagpipes are of great interest.

There are but few brass instruments. These include some queerly shaped trumpets used chiefly for martial purposes.

The most popular Chinese stringed instrument is the *Kin*, which is similar to the mediæval lute, and has always held a high place in Chinese veneration, as only the sages were allowed to play it. The *Che* is an elaborate type of zither having twenty-five strings. This is very popular with the folk. It is usually accompanied by the *Po-fan* or small drum.

The earliest Chinese scales, dating back to 1500 B.C. have only five tones, but seven tones are in general use, beside an entire system of half and quarter tones.

Music was ever of supreme importance to the Chinese. They believed it to be a gift of the Gods. Confucius taught that one can tell from the music of a land, whether "the people are well governed or of good morals." An Academy of Music was founded by Kang-Hi in 1680 A.D.

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Although the Japanese have adopted many Occidental theories regarding music, they still connect the art with their religion, as do the Chinese. They have, however, a much more distinctive type of folk song and many of their instruments are used as accompaniment for these songs. They possess however the same Buddhistic disregard for euphony as do the Chinese. That their music came from the same original source as that of China is proven by the Japanese adaptations of the *Cheng* and *Kin*. Their bells, gongs and flutes also resemble those found in China.

The most popular Japanese instrument is the *samisen*, a small guitar much favored by the Geisha dancers. This is said to have been developed from the *Kin*. The Japanese *Che* is called the *Koto*. This is a pleasant-toned zither having thirteen strings, which are plucked by ivory plectrums attached to the player's fingers. Other popular Japanese instruments of the lute type are the *tzazimi* and the *biva* (or *buva*).

The Japanese flutes are usually of bamboo and are called *shakuhachi*; they are often accompanied by the *samisen*. The Japanese are fond of descriptive music; almost all their songs have definite descriptive titles, while the accompaniment is imitative in effect. In some of their geisha dances, sounds like the mewling of a cat are to be noticed. The social position of the Japanese musician is not especially respected, his status being just above that of the lowest class.

Of all the music of the Orient, that which sounds the most familiar to our ears is the music of Arabia, for many of the Arabian airs were brought into Europe by the Crusaders, and have been a part of Occidental music ever since.

From Arabia this music spread to every Mohammedan country, so that we find today many old Arabian airs in Egypt, Turkey, Algiers and Morocco. We generally classify all this music as "Oriental" although we find that most of these Oriental themes are of pure Arabian origin. From this ancient land Europe obtained her first musical instruments, for the Mediæval lute, which was the ancestor of the guitar, mandolin, balalaika and banjo, is descended from the Arabian *oud*, or *laouto*, and was brought into Europe by the returning Crusaders. They also brought home with them the *rehab* or *rebec*, which antiquarians believe was the true ancestor of the modern violin.

The music of Persia, Armenia and Arabia has been blended since the eighth century. At that time appeared the earliest books on the science of music.

In the harems of the grandees, dances accompanied by musical instruments ranged from the languorous sensuous melodies played by

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the pipes and rehab, to the brilliantly rapid accented airs accompanied by the castanets, tambourines and tambour.

Many of the Oriental melodies are taken from the Mohammedan ritual and bear a certain resemblance to the music of the Hebrews.

It is not possible in a single lesson to give in detail a complete history of Oriental music. The following illustrations will show, however, some of the characteristic music of the Orient.

ILLUSTRATIONS †

Hindoo:

P4284 *Ragamalika—Vina Solo*

P5865 *Ragapauchanem—Hindoo Flute Solo*

This record gives examples of characteristic Hindoo melodies played by Venu the great Vina player of India, and Rukmani Sirangam, who is considered one of the greatest performers on the Hindoo flute.

Chinese:

42480 *Chinese Orchestra*

An excellent representation of the Chinese Orchestra with its noisy, shrill, and harsh effects. Notice the use of the bells, the gongs, and the Chinese flutes.

42933 *Chinese Song with Orchestra*

In this record, in addition to the gongs, drums, bells, and clappers, the use of the voice and flute in imitation of each other is of great interest.

Other Chinese records worthy of study are Nos. 42180-42027-42037-42815.

42815 { *Shanghai Song with Wood Block Accompaniment*
Chinese Flute Solo

In these selections are heard expert performers on the wood-blocks and the Chinese flute.

43650 *Yong-Kim Solo*

The *Yong-Kim* has been called the Chinese piano, but resembles more the Hungarian cembalom. This instrument is shaped like a large zither. It has forty-two strings, grouped in twos and threes, which are struck with bamboo sticks.

Japanese:

50221 } *Songs of Children*
50222 }

These are old children's songs commonly sung by the people. No. 50221 has the following songs—A Toy, Our Flag, My Doll, Kintaro (The Japanese Hero), The Turtle and the Rabbit. No. 50222—The Dog, Children Playing in the Water, Snow Flakes (a very old melody), and The Sparrow.

50170 *Bamboo Flute and Samisen Duets*

50191 *Song with Biwa Accompaniment*

*11260 *The Lion at Play*

This is a female solo with loud samisen accompaniment. It is considered unusually good. The Japanese are fond of descriptive titles.

* Old single-face records; special pressings will be supplied on order.

† All available analyses of these selections are given here.

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**11002 Dance of a Geisha Girl*

Various cats' "meows" are heard throughout. Samisen and Wood effects are heard in the accompaniment. Koto accompaniments are given on records Nos. *11179 and *11171.

1232 { *Cherry Blossoms* *Flower Song*

Two well-known songs with modern piano accompaniment. The singer, Yoshie Fujiwara, is one of Japan's leading singers of the modern school.

45535 *Ancient Warrior*

A dramatic song about the ancient Japanese Knights or Samurai, here sung with samisen accompaniment by Kennyuh, a popular singer from Tokio.

Arabian:

73466 *Oud Solo*

The Syrians call the oud "The King of Instruments." This instrument, when introduced into Europe by the Crusaders, became the lute, the ancestor of the modern mandolin and guitar. While it is usually used to accompany the voice, it is here used as a solo instrument.

73741 *All Powerful Is Allah*

This is sung by Mourad, one of the most famous of modern Egyptian singers

Lesson XVII

The Balkan States

With the exception of Roumania, which was originally an ancient Roman colony, the people of the Balkan States are of the Slavic race. Therefore it is but natural that much of their music is similar in character.

All the songs of these people resemble those of Russia in scale relationship and tonality, but the melodies are more sustained and flowing. The influence of Arabian music is also noticeable in many of their airs which have a decided Oriental character.

A distinctive type of songs are the drinking songs of the Serbs. These are grave and solemn, almost devotional in character and are quite unlike the gay and joyous drinking songs found among other nations.

The Bulgarian songs are very irregular in rhythm and often are short and fragmentary. The Bulgarian people have always shown a love amounting to real reverence for their folk-lore, therefore many of their songs are of great antiquity.

Among all Slavic people there is a feeling that the sexes should mingle as little as possible in the folk dances. While dancing the

* Old single-face records; special pressings will be supplied on order.

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men and women only join hands to emphasize some dramatic moment. They never dance in couples, they make promenades, they march or gallop, sometimes they even leap and bound, but the bodies of the dancers rarely touch each other.

The most picturesque of the dances of the Southern Slavs are the *Romaika* and the *Kolo*, both circle dances performed to skipping steps, while the dancers sing rather melancholy airs. Occasionally two solo dancers perform in the center of a circle of dancers who sing the accompanying music. The national instrument of the Serbs and Croats is the *tamburica** a type of mandolin which is a descendant of the ancient lute.

The Roumanian people are not of Slavic origin as are their neighbors. They come from the Latin stock and Roumania is known as one of the "Romance" countries. Therefore their language and customs as well as much of their folk music, can be traced back to the same sources as that of Italy and France.

However, the Roumanian folk have naturally assimilated much from their Slavonic neighbors and the influence of the gypsy musicians is also to be found in many of their folk songs and dances.

The folk songs of Roumania are classified as "*Doinas*," (meaning lament) this being the generic term given love songs, pastoral songs and patriotic war songs. The *Doinas* are usually in the minor and are embellished with many turns and trills, which are noticeable in the flute refrains, but they are always melodious and generally sentimental.

Though the prevailing tendency of all Roumanian music is melancholy, many of the dance tunes are gay and fiery. The rhythms are strange and unusual, their peculiar harmonic intervals reflecting the influence of the *Laotonari*, or gypsy *tamburica* players, who furnish the music for all weddings, christenings and funerals. The Roumanian people rarely sing or play on instruments, but depend entirely on the *Laotonari*, who never sing in harmony. Sometimes the chief singer plays the melody on a *cobza* or Roumanian flute.

The national dance is the *Hora*, which is in the rondo form. It is first accompanied by the bagpipes, then by *tamburitza* players and the *Laotonari*, or gypsy musicians, join in with them. Beginning slowly, the *Hora* becomes more and more impassioned, yet never entirely loses the languorous quality of the opening theme. The *Sarba* (or *Sirba*) is a dance in quicker tempo than the *Hora*. It is usually in the major while the *Hora* is generally in the minor. A *Sarba* often follows the singing of a *Doina*.

These dances are for the group; the best known Roumanian folk

* Called in English *tamburitza*.

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dances for two people, are the *Ardeleanca* (from the district of Ardeal) a slow dance; and the *Hatagana* of much more lively character.

ILLUSTRATIONS

Jugo-Slavic: (Serbo-Croatian):

78873	{ <i>Tamburitza Kolo</i> <i>The Good For Nothing</i> }	<i>Dupin's Tamburitza Orchestra</i>
78408	{ <i>Adriatic Sea</i> <i>Say, Listen Mitzi</i> }	<i>Jorgovan Tamburitza Orchestra</i>
80507	{ <i>Danica March</i> <i>Kolo Dance</i> }	<i>Tamburitza Orchestra</i>

Roumanian:

21175	{ <i>Doina</i> <i>Roumanian Gypsy Song</i> }	<i>Constantine</i>
68816	{ <i>Roumanian Dance</i> <i>Dance from Siatista</i> }	<i>Gadenis Trio</i>
72229	{ <i>Carmen Sylva</i> <i>Medley of Roumanian Dances</i> }	<i>Royal Roumanian Tamburitza Orch.</i>

Lesson XVIII

Greece

Beyond any question much of the folk music sung and danced in Greece today is of very great antiquity, some of it coming down from the days when the greatest glory of the world was found in Greece.

It is natural too that much of this music still shows the influence of the Orient. For many years Greece was under the domination of Turkey. To the war for Greek Independence, 1821, the Greeks owe their great mass of popular ballads, the melodies of which are in the Turkish style. They are known as *Kleftika*, because they tell stories about the *kleftis*, or mountaineer bandits of Turkish times.

Up until recent years the bards or minstrels wandered throughout Greece singing the old epic poems in praise of the past glories of their country. They accompanied themselves on rude hand harps or lyres, which were quite similar to those used in olden days.

The Greeks have always had a gift for improvisation, and on many of their festival occasions it is a favorite pastime of the folk to sing original verses set to traditional airs.

A very old song of custom is that sung each spring by the boys of the villages, who greet the returning swallows by singing a traditional old song, said by some authorities to be one which was used in a similar way by the youths of ancient days.

The Greeks have serenades for evening, aubades for morning, and each province, as well as island in the Greek archipelago, has its own especial songs. Many of these are ballads telling of historic deeds

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of the past, especially incidents in the long struggle against the Turks and in the war for Greek Independence.

Most of the oldest folk music is found in the obscure villages of the Greek mountains. It is very doubtful whether this has ever been written down. It has been sung by father to son through many generations. Many of these old airs are still founded on the peculiar scale formations which were used in bygone days. Some of them, in fact, are based on the oldest form of the four tone or tetrachord scale, thus their melody is most restricted. The Greek shepherds use a very curious old bagpipe which is said to be the most primitive type of this old instrument now in existence.

Greek music has also been greatly influenced by the ancient Byzantine forms used in the ritual of the Orthodox Greek Church. It should be remembered that this church traces its origin to Constantine, the first Christian Emperor of the Romans, and that the centre of this church has been, and is at present, Constantinople, the ancient Byzantium. As in Russia, large choirs, usually unaccompanied, are employed in the Greek church service.

A favorite instrument of the Greek folk is the flute or pipe, which is similar to our oboe or English horn, and is played by being blown at the end. In some pastoral songs after each verse a curious refrain is played by this flute as though the singer were engaging in a few dance steps by way of interlude. The *lute*, or *laouto* and its descendants the *mandolin* and *mandola*, and the *santouri*, an adaptation of the Arabian *kanoon*, or *zither* struck with wire hammers, are also in general use.

The Greek native dances are of two kinds: those danced in circle formation as the *Sirtos*, *Tsamikos*, *Kalamatianos*, *Hesápiiko* and *Trata*, and those danced by two persons in Turkish style, as the *Zebekiko* and *Karsilhama*.

The use of the five-four rhythm is a very noticeable feature of many of these old dance tunes. In the cities of Greece, the folk songs of the people are not of particular distinction, being in fact quite similar to those of Italy. In Athens, the metropolis, a modern school of music has sprung up, which while first influenced by Vienna, Paris and Naples, is now developing gradually along nationalistic lines.

ILLUSTRATIONS

- | | | |
|-------|---|-------------------------------|
| 59058 | <i>Greek National Hymn (Manzaros)</i> | Demetriades |
| 73956 | <i>{The Fishing Boat
Now the Moon Rises—Serenade of Heptonesus}</i> | Crionas, Chorus and Mandolins |
| 77005 | <i>{She Shook the Blooming Almond Tree}
Girl of Cephalonia</i> | Native Chorus with Mandolins |

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- 68954 *Christ Arose* (*Christos anesti*) (*Easter Morning Service*)
Demetracopulos Chorus
- 68992 { *Kalamatianos* (*Greek dance from Kalamata*) } (*Clarinet with Trio*)
 { *Sirtos Politikos* (*Dance from Constantinople*) } *Sakellarian*
- 68760 { *Kalamatianos* (*Greek dance from Kalamata*) }
 { *Zebekiko* } *Demetriades*
- 79076 *Hesápiko* (*At the Oil Press*) *Demetriades*
- 68979 { *Shepherd's Pipe Hesapiko* }
 { *Sirtos* } *Stasinopoulos*
- 68745 { *Tsamikos* (*Greek circle dance*) }
 { *Sirtos* (*Greek circle dance*) } *Stasinopoulos*

Lesson XIX

Italy

As Italy has had a great school of music since the sixteenth century, it is natural that much of Italian folk music has been assimilated by her composers and it is also natural, in this land, where folk song and opera have been so closely identified, that much of the music sung today by the folk of Italy consists of the most popular tunes from great Italian operas.

From the beginning of the opera in Venice, a special gallery in the opera-house has always been reserved for the Venetian gondoliers, who have free admission so that they may learn to know the great operatic airs. Today the visitor to a *festa* on the grand canal in Venice might easily fancy he was at an out-door operatic festival. Italian folk music is a living example of the adage of Theodore Thomas that "popular music is familiar music."

Song has ever been the natural expression of the Italian lover; there are many impassioned love songs found in the folk music collections from Italy. Like all Latin peoples, the Italians are passionate, and fond of gaiety and excitement. This is reflected in many of their dances, as well as their folk songs.

There is considerable difference in the music of Northern Italy from that of the south. There is also a difference in the songs of the seaports of Venice and Naples from those of the mountain towns. The songs of some of the southern peasants are tragic with sorrow, although their dances are intensely dramatic.

There are many and varied types of legendary folk songs to be found in Italy, for each district has its own type of musical expression. Although there are many points of similarity between all Italian folk songs, there is a vast difference also to be noted.

The harmonic structure of most Italian songs is very simple; the singers are usually accompanied by the guitar or mandolin, there-

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fore only fundamental harmonies are employed. It is natural that the voice part should always predominate, for the Italians are primarily singers, and many vocal embellishments have been added to the old time melodies.

The legendary folk songs of the Abruzzi mountains are considered very unusual. They are of a more poetic character than are the Neapolitan and Sicilian songs, which are fiery and impassioned. The island of Sicily was at one time overrun by Saracens; this Arabian influence is still to be found in much of the music, which has a decided Oriental character.

The songs of Piedmont, Lombardy and Tuscany, northern provinces, are probably the oldest folk songs in the world, and are very



ITALIAN TARANTELLA

beautiful. The Venetian songs are of extreme simplicity and of rare grace. Many of them suggest the airs of Mozart, who doubtless was greatly inspired by them. In fact all the great composers of every land have been impressed and influenced by the folk music of Italy. In the vineyards of Tuscany, of which the city of Florence is the capital, there has sprung up a form of vocal refrains, in which one singer answers another, thus completing each verse. The Italians call these songs *Stornelli*.

In addition to their many lovely old legendary songs and dances, the Italians have more composed folk songs than have any other

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people. For many years, at the annual festival at Piedegrotta, near Naples, it has been the custom for the popular singers to stand on carts and sing the songs that have been composed during that year. No prize is given, but the folk join in the singing, and before the fair is over, that song which is most generally sung is declared to be the "song of the year." In this manner many Neapolitan songs are constantly added to the folk music of Italy. Some of these songs are commonplace, often they are vulgar, but they are always melodious. They are a natural outburst of the feelings of the people, and as such must be classified with folk music.

The dances of the Italian folk are of a rapid, temperamental character. The most typical Italian national dance is the *Tarantella*, which although native to Taranto in Apulia (from which it takes its name) is now danced by the peasants all over the country. Although no longer danced as a panacea for the bite of the tarantula spider, the *Tarantella* is still a dramatic and tragic dance which is acted out in a series of figures.

The peasants of Sicily have a country dance called the *Siciliana*, which has a smooth flowing movement, very similar to a *Pastorale*. An old Italian dance of Padua much used by Classic composers was the *Pavan*, which was always followed by the *Romanesca* (or *Sallarello*) a rapid, gay dance which ever increased in tempo.

The *Furlana* was the rapid dance of the Venetian nobility of the 17th Century and it is still popular among the folk.

The Italian folk of today show a marked preference for the more modern forms of polka, waltz and mazurka and use for accompaniment the accordion, sometimes with mandolin, guitar and clarinet.

Italy has always led the world in all forms of art,* yet each of her cities was distinct in its method of expression. The greatest individuality was to be found in the city of Florence, where the free mode of government is reflected in the free individual expression found in all forms of art. In the search for a reconstructed Greek drama a group of Florentine noblemen gave to the world the first music drama (see Lesson VI, Part II, and Lesson II, Part IV). In Rome the dignity of the Church has always been felt in all branches of art; thus all Roman folk music reflects a type of religious feeling. From Naples and Venice came the songs of the sea and music showing the more simple life of the folk. The Venetian school was the first to make use of stringed instruments, and in Venetian painting many representations of the instruments used by the folk are seen.

* Recall the wonderful galleries in Florence, Rome, Venice, and Milan; and, if possible, show reproductions of the well-known paintings.

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The various kingdoms of Italy were united under one flag in 1871 by the bravery of the great Garibaldi, general for King Victor Emmanuel. The present Italian school is no longer divided by the subtitles of the various principalities. Under the leadership of Premier Mussolini, himself a talented violinist, Italy is going rapidly forward in the development of all national art.



THE TARANTELLA—NEAPOLITAN DANCE

ILLUSTRATIONS

- | | | |
|-------|---|----------------------|
| 68823 | {Tarantella—"Piedigrotta"
{Saltarello—"La Campagnola"} | Orchestra Vittoria |
| 20199 | {O Sole Mio (My Sunshine) Cornet solo}
{Mazurka from Abbruzzi | Creatore's Band |
| 79474 | {The Night of the Redeemer (Venetian Song}
{To Nineta (Venetian Song) | Reschiglian |
| 59041 | {Roman Stornelli}
{Tuscan Stornelli} | Cibelli-Bruno |
| —* | La Colomba (The Dove) (Folk Song of Tuscany) | |
| 1134 | Maria, Mari (Neapolitan Folk Song) | Gigli |
| 1204 | {Santa Lucia (Neapolitan Folk Song)
{Vieni sul mar (Come to the Sea) (Neapolitan Folk Song)} | Schipa |
| 78974 | {The Shoemaker's Song (Sicilian Folk Song}
{My Pretty Donkey (Sicilian Folk Song)} | Vincenzo Quatrocchi |
| 79348 | {Royal March of Italy}
{Garibaldi Hymn} | Creatore's Band |
| 6031 | Tarantella (Pepoli-Rossini) | Caruso |
| 79310 | Italian Airs (Accordion) | Pietro |
| 9132 | {Santa Lucia Far Away}
{Refrains of the Mower} | Florentine Choir |
| 80420 | {Siciliana Refrains
{Prisoner's Song of Palermo} | Cittarella |
| 81588 | {Polka dei Pastori}
{Ninna-Nanna} | Bagpipes
Bruzzeze |

* In preparation.

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Lesson XX

Spain—Portugal

The modern school of music in Spain and Portugal is of recent origin, yet in both of these countries there are innumerable musicians, who, although uneducated in the science of their art, still sing and play the folk music of past generations. Spanish literature is rich in romance and poetry; the history of Spain tells of the intercourse of the Spaniards with the Moors and other Oriental peoples, as well as of the later exchange of thought with their European neighbors.* All branches of art in Spain reflect the Moorish influence, but it is most

noticeable in Spanish architecture. The famous Alhambra, which is Spain's greatest monument, shows unmistakably the influence of the Moors.

It is through the gateway of Spain that much of the Oriental art, poetry, and music, which was the inspiration of the Troubadours, entered Europe.† Although many schools of music were established during the mediæval days, it is curious to note that Span-



COURT OF THE LIONS, ALHAMBRA. (NOTE THE MOORISH INFLUENCE IN THE ARCHITECTURE)

ish music has had little distinctly modern development until the present decade. The overtowering greatness of the schools of Italy and France have called some musicians from Spain who have been identified with these schools, but her own source of melodic wealth and legendary lore is rich in inspiration for Spanish composers.

The Spanish folk songs are of rare beauty. Most of them date back to very early days. Some reflect the influence of the Moors; some follow the gay rhythms of the gypsies; but all are unusual and of rare charm.

Each political and geographical section of Spain has retained its own individuality in legend, art and music. The Castilian folk songs are gay and sparkling, while the Catalanian airs are sombre and intense. The dance-songs come chiefly from Galicia, and are descendants

* One has but to recall the legends of the Holy Grail, which tell us that Montsalvat was located in the Pyrenees, on the peak now occupied by the monastery of Montserrat.

† The Troubadours also brought back many instruments from the Far East.

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of ancient Castilian days. The rule of the Moors in Galicia was too brief to leave a deep impression on either the art or the music, so the Galician airs are truly Spanish in character.

The songs of Andalusia are the most beautiful of all Spanish folk music. The Oriental influence is strongly felt in these songs, not only in the profusion of ornamentation surrounding the melodies, but in the use of ancient modes, in the rapid and ever-changing rhythms, and in the deeply sensuous and passionate melodies.

In Catalonia and the adjoining provinces, the Provençal language has always been the speech of the people. It is natural therefore that their old songs are very similar in melody and rhythm to those found in Southern France. The influence of the old Provençal Troubadours seems still to linger in many of these lovely old airs.

One of the most characteristic forms of Spanish folk song is the *Alborada*, or morning serenade, sung by the Troubadours to their fair ladies. This form was popular in France known as the *Aubade*, and is also to be found in parts of Italy.*

Almost all of the Spanish folk songs are based upon dance rhythms, and probably no other country has retained in such a pure form the old dance songs of her people.

In Aragon, the most popular dance is the *Jota*,† which is said to have originated there, although it is claimed also by the inhabitants of Navarre, of Valencia and of Andalusia. It is a ceremonial dance, performed on Christmas eve, as well as on other days sacred to the Virgin. The Andalusian *Jota* is more mysterious and romantic, while that of Valencia is graceful and much less passionate than is the *Jota* of Aragon.

One of the most typical Spanish dances is the *Fandango* which is



AN ANDALUSIAN DANCE

* A remarkable poetic example of the morning song or *alborada* is "Hark! Hark! the Lark," from Shakespeare's "Cymbeline."

† Pronounced hoh'tah.

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the most vigorous dance of Spain. It reflects the influence of the Moors in its seductive, passionate movement and its strangely fascinating rhythms.

A more dignified, yet extremely graceful dance is the *Bolero*, which is often used for theatrical and exhibition purposes. The *Bolero* as danced in Seville becomes more spirited and is known as the *Seguidilla*. This is the most popular country dance of Spain. It is always sung by the dancers, who use castanets to accent the rhythms.

Other dances of Spain are: the *Jaleo*, a wild and animated dance; the *Garrotin*, a pantomime; the *Farruca*, which is similar to the Hungarian *Czárdás*, and shows the influence of the gypsy musicians; the *Buleria*, a gypsy dance song from Cadiz; the rapid *Cachuca*, a solo dance; and the *Zoronga* with its rapid forward and backward movements.

The favorite Spanish folk instruments are the guitar and the mandolin, but the dancers always use the castanets, and frequently the tambourine, to accent the rhythm.

The folk music of Portugal is very similar to that of her more dominating neighbor. Many of the dance songs of both lands are almost identical.

As the people of Portugal are more pensive and tranquil than the fiery, excitable Spaniards, there are to be noticed in their folk songs a repose and a subdued melancholy not often found in those of Spain. There are more work-songs found in the Portuguese collections, and naturally more typical sailor songs than are found in Spain.

There is less elaboration of the themes in Portuguese songs, for the Moorish influence is not as strongly felt there as in Spain. Many beautiful and original Christmas carols are of Portuguese origin.

The national dance is the *Fado*, which is generally found among the lowest classes of city dwellers. It is a very old dance and the dancers always sing the air, accompanied by the guitar, which among the Portuguese folk is popularly called *viola*.† There are many varieties of this dance but all are in the same rhythm and form.

Another typical Portuguese folk form is the *Modinha*, which is the composed folk song of the people. These songs, or romances, have been popular in that country since the early eighteenth century. They are a mixture of the old French romances and the couplets of modern vaudeville. They are usually written for one or two voices and for piano, or, more rarely, guitar accompaniment.

Both the *Fado* and the *Modinha* are found in Madeira, the Azores,

† The "viola" is the name given to the small guitar. The violão, like the old time "chitarra," is the name given to large guitars.

Learning To Listen

and Brazil, which were colonized by the Portuguese. The Brazilian forms are however more crude, the words bordering sometimes on the vulgar, although they are always expressive and gay.

ILLUSTRATIONS

To show the possibilities of the study of Spanish and Spanish-American music, records in this and the following lesson have been listed. As the study of Spanish is assuming vast importance in the United States, this list should prove extremely valuable to Spanish classes in schools and clubs. Those selections marked ‡ are analyzed. These are recommended for laboratory illustrations where time is limited.

Spain:

- | | | |
|--------|--|---|
| ‡1141 | <i>La Paloma-Habanera</i> (Yradier) | <i>Emilio deGogorza</i> |
| ‡1182 | { <i>Granadinas</i> (<i>Callega-Barrera</i>)
<i>Princesita</i> (<i>Little Princess</i>) (<i>Palomero-Padilla</i>)} | <i>Schipa</i> |
| ‡1153 | <i>Jota</i> (<i>De Falla</i>) | <i>Schipa</i> |
| ‡78605 | <i>El Relicario</i> (<i>The Toreador's Charm</i>) (<i>Padilla</i>) | <i>Margarita Cueto</i> |
| ‡1244 | { <i>Popular Song</i> (<i>De Falla</i>)
<i>Malagueña</i> (<i>Albeniz</i>)} | <i>Kreisler</i> |
| 79658 | { <i>Hello Maripeppa!</i> (<i>Ei Maripeppa</i>)— <i>Muñeira Catalan Quartet of Gaetas</i>
(<i>Bagpipes</i>)
<i>The Rag-picker</i> (<i>El Trapero</i>) <i>Pasodoble</i> | <i>Rondalla Catalan</i> |
| 6601 | <i>Granada—Song of Andalusia</i> (<i>Palacios</i>) | <i>Schipa</i> |
| ‡6603 | { <i>Spanish Caprice</i> (<i>Rimsky-Korsakow</i>)—(1) <i>Alborado</i> ; (2) <i>Variations on a</i>
<i>Spanish Theme</i> ; (3) <i>Alborada</i> ; (4) <i>Scene and Gypsy Song</i> ; (5) <i>Fandango</i> | <i>San Francisco Symphony Orchestra</i> |
| ‡1185 | { <i>from the Asturias.</i> | <i>Sofía del Campo</i> |
| 4035 | <i>Clavelitos</i> (<i>Valverde</i>) | |

Portugal:

- | | | |
|--------|--|--|
| 79743 | <i>Fado Português</i> (<i>Montero-Manella</i>) | <i>Rondalla Catalan</i> |
| 78769 | { <i>Fado di mi tierra</i> (<i>Fado of My Native Land</i>)
<i>Necis—Vals</i> (<i>Gonzalez</i>) (<i>E. Manella</i>)} | <i>Orquesta Internacional</i> |
| ‡78736 | <i>Pinheiros de minha terra</i> (<i>Pines of My Native Land</i>)— <i>Modinha</i> | <i>Carvahlo</i> |
| 77861 | { <i>Pezinho</i> (<i>Little Foot</i>)
<i>Chamarita</i> (<i>Folk Song of Azores</i>)} | <i>Carvahlo-Orquesta Internacional</i> |

Lesson XXI

Spanish Music in the New World

The influence of Spanish folk music is easily recognized in many of the Spanish countries of South America. Old Spanish dance-tunes have been found in Cuba, Mexico and Lower California, which are said to be older and purer in form than any folk music now found in Spain. From the far away Philippines comes a curious combination of Spanish rhythms with the strange harmonies of the Orient, so that the Philippine music is of a distinct type, quite different from that of any other Oriental land.

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From her Creole natives in Cuba, Spain acquired one of her most unusual dance expressions. This dance is the *Habanera*, which takes its name from the capital city of Cuba, where it is said to have first taken form.

Along the American border of the Rio Grande, and in certain portions of California, the influence of Spain is found in the music of the people, quite as much as in the unusual architecture which the Spaniards left behind them.

Also among certain tribes of American Indians, notably the Navajos and Pueblos, Spanish rhythms and typical, melodic intervals are to be noted.

While one recognizes a common Spanish ancestry in Spanish-American colonial music, there are also distinctive features in the music of each country of South America which should be carefully noted. The music of Peru, for instance, has preserved the melodies and rhythms of the vanquished Incas. Many of the song melodies and dance-rhythms were a part of the Inca ceremonies in their worship of the Sun-God. The several types of modern Peruvian music include the *Huayno*, the *Triste*, the *Yaravi*, the *Tondero*, and the *Marinero*.

The most popular native music-forms in Chile are the *Cueca* and *Zamacueca*, both of which are also popular in the neighboring countries of Peru and Bolivia.

Venezuela has a song-type called *Tondero*, as well as a native dance-song of rapid tempo, the *Joropo*. Colombia has two distinctive forms for both the song and dance, the *Bambuco* and the *Pasillo*. Argentina has given one of the most popular song and dance types of Latin America, the *Tango*, which has become very popular in Europe as well as in North America. Argentina and Uruguay also share other styles of songs, including *Milongas*, *Vidalitas*, *Cielitos*, *Gatos*, *Pericons*, *Estilos*, *Zambas* and *Tristes*.

Besides the *Habanera*, Cuba has originated many song forms of Creole-negro origin, including the *Son*, *Rumba*, *Capricho*, *Bolero*, *Punto* and *Guaracha*. The most popular dance on the island is the *Danzón*. This is not to be confused with the *Danza*, another dance-song form with *Habanera* rhythm, said to have been introduced, or developed by Irish pioneers in Latin America, and very popular in many Central and South American countries. Then, there is the *Pasodoble* or quick step, equally popular in Spain and Spanish America; this is played in the grand procession, as the toreadors enter the arena and is continued throughout the bull-fights.

Mexico with its large Indian and mixed population, possesses many of the most beautiful Spanish-American folk songs. Mexico

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also takes pride in a number of native dances, the most lively of which is probably the *Jarabe*, a spirited dance in 2/4 time similar to the Spanish *Zapateado*. There is also a native form of *Danzón*, and numerous *Danzas* in Mexico. The folk songs include *Cancións*, *Sons*, and *Corridos*. In Guatemala, Mexico's neighbor on the South, the *marimba* has been developed as a concert and orchestral instrument.

ILLUSTRATIONS

Spanish America:

Argentina:

- | | | |
|-------|--|---|
| 79723 | { <i>Ausencia</i> (Absence) <i>Tango</i>
{ <i>Violetita</i> (Little Violet) <i>Tango</i> } | José Bohr and His <i>Tipica Orchestra</i> |
| 79805 | { <i>Pericón por María</i> — <i>Tango</i> <i>Guitar duet</i>
{ <i>Carinillos-Zamba</i> <i>Guitar duet</i> } | Iriarte-Pesoa |

Chile:

- | | | |
|-------|---|-------------------|
| †6601 | Ay, Ay, Ay! (Pérez Freire) | Schipa |
| 79711 | { <i>Chilenito-Tonada</i> (A. Irusta) (Little Chilean)
{ <i>Gaucho Sol-Estilo</i> (Rocca-Supparo) (Gaucho Sun) } | Libertad Lamarque |

Colombia:

- | | | |
|-------|--|------------------------|
| 78686 | { <i>Por un Beso de tu boca</i> — <i>Bambuco</i>
{ <i>Per que no me queris?</i> } | Moriche-Utrera |
| 79188 | { <i>L'Ombra-Danza</i> (Payan)
{ <i>Cartago-Polka</i> — <i>March</i> } | Orquesta Internacional |

Cuba:

- | | | |
|-------|--|--------------------|
| 1153 | A Cuba | Schipa |
| 78335 | { <i>La Pintura Blanca</i> — <i>Danzón</i> (The White Blanket)
{ <i>The Slave Song</i> — <i>Danzón</i> (Grenet) } | Org. Internacional |
| 80194 | <i>Con las alas rotas</i> (With Broken Wings)— <i>Bolero</i> | E. Delfin |

México:

- | | | |
|--------|--|--------------------------|
| †68730 | Medley of Mexican National Airs | Orquesta Internacional |
| †1141 | <i>La Golondrina</i> (The Swallow) (Seradell) | de Gogorza |
| 1080 | <i>Pregúntales a las estrellas</i> (Ask the High Stars) | Matzenauer |
| 1195 | { <i>Cielito Lindo</i> (Beautiful Heaven) <i>Waltz</i>
{ <i>Carmela</i> (Hague-Ross) (California) } | Giannini |
| 4040 | { <i>Estrellita</i>
{ <i>Serenata Mexicana</i> } | Koschetz |
| †20384 | { <i>Cielito Lindo</i> — <i>Waltz</i>
{ <i>Popular Mexican Dances</i> } | Mexican Tipica Orchestra |

Peru:

- | | | |
|--------|--|---|
| †78280 | Tupac Amaru—Fantasy of Old Inca Airs | Orquesta Internacional |
| 79836 | { <i>Linda Portaña</i> — <i>Cueca</i>
{ <i>Infortunio</i> — <i>Vals</i> } | Alfredo Pelaia with guitars
Pelaia and Pizarro |

Venezuela:

- | | | |
|--------|--|-------------------------------|
| †79018 | { <i>The Soldier's Kiss</i> (Beso del soldado)— <i>Pasacalle</i>
{ <i>Mariposa</i> — <i>Tango</i> } | Antonio Utrera
Juan Pulido |
| 79232 | <i>Jarro mocho</i> (The Broken Jar)— <i>Joropo</i> | Orquesta Internacional |

Learning To Listen

Lesson XXII

France

The folk music of France is more definitely conscious art than that of any other land. In no other country is formal melodic beauty carried to such perfection.

Many of the French folk songs belong to the period of the Jongleurs and Troubadours (from the year 1100), (Lesson IV, Part II). However, the Celt who inhabited early Gaul possessed a definite musical science. In 440, Salvian, the historian, records that a characteristic



FROM PAINTING BY MOREAU

OLD FRENCH MINUET

of his countrymen was "the habit of drowning care and sorrow in song."^{*} In the old Gallic law, among the articles listed for exemption from seizure by creditors were "all musical instruments."

With the coming of Christianity, the influence of the chant is to be noted. Later, the Teutons added a martial note when their armies inhabited parts of Gaul. Charlemagne ordered that the Gregorian chants should be taught in all the schools of his empire. From his time until the present day France has ever occupied an important position in the world of music.[†]

^{*} The modern Celts also show this same peculiarity.

[†] Recall that with the founding of the Sorbonne, a chair of music was considered of equal rank with that of the other sciences.

Learning To Listen

The influence of the instruments and the music of the Far East, brought into France by the Crusaders, left a definite impression on French folk music. In the "fair land of Provence," this spirit of romance and poetry colors all the folk songs of the region. Although as a general rule they are joyous, a tinge of melancholy is often noticed in these simple airs. The most popular forms found in Provence are the *Pastourelle*, *Aubade*, *Serenade* and *Romance*. When the Papal See was removed to France, Avignon was chosen as the home for the Pope.

France possessed a remarkable early contrapuntal school (see Lesson V, Part II).

The singing games of the French children are reflected in the dances, which have always been so popular in France. These simple dances of the common people were soon copied by the nobility, and were later chiefly associated with court life. These dances were introduced into the opera and became the ballet of the seventeenth century.† The ballet has ever since remained one of the most popular forms in France.

In the brilliant court life preceding the Revolution, music played an important part. The most popular songs of this period were imitations of the simple airs of the people, and are known as "*Bergerettes*." At the time of the Revolution many songs of a national character came into being, among them the great "*Marseillaise*," which is regarded as the most inspiring of patriotic songs.

In the French provinces on the German border the songs resemble closely those of Teuton expression while in the folk music of Southern France, a striking similarity to the folk songs and dances of Spain is noticed. In Brittany the purest form of the old French folk song is now to be found, and the singing of rounds is still popular.

It is said that the best versions of the old French songs are to be found in French Canada. Many old French folk songs are found in Louisiana and in other French settlements of America.

ILLUSTRATIONS

H713 *Aubade Provençale* (Couperin)

Kreisler

{
 Au Clair de la Lune
 Il Pleut, Bergère
 Promenade en Bateau
 Fais Dodo, Colas
72165 {*Savez-vous Planter les Choux?*
 Tempe Ton Pain
 La Mère Michel
 Malbrouck

Eva Gauthier

† See Lesson XXVIII, Course III

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72166	<i>Le Pont d'Avignon</i> <i>Ah! vous dirai-je, Maman</i> <i>Le Bonne Aventure</i> <i>J'ai du bon tabac</i> <i>La Casquette du Père Bugeaud</i> <i>La Mist' en l'Aire</i> <i>Frère Jacques</i> <i>En passant par la Lorraine</i>	Eva Gauthier
—*	<i>Dimanche à l'aube</i> (Sunday at Dawn)	Reimers
81293	<i>Marche Lorraine</i> (Arr. Ganne) <i>La Marseillaise</i>	Republican Guard Band of Paris
21456	<i>Régiment du Sambre et Meuse</i> <i>Le Père de la Victoire</i>	Republican Guard Band of Paris
20169	<i>Amaryllis</i> (Old French Rondo)	Victor Concert Orchestra
6557	<i>La Marseillaise</i>	Journet
9112	<i>L'Arlésienne Prelude</i> (Bizet) (March of Three Kings)	Royal Opera Orchestra



ROUGET DE LISLE'S FIRST SINGING OF THE MARSEILLAISE

Lesson XXIII

The Folk Music of Holland and Belgium

Historians have always classified Holland and Belgium together under the title of the Netherlands. The population of these lands is partly Teutonic (Dutch and Flemish) and partly French (Walloons); therefore Flemish or low German and French, as well as Dutch, are the languages spoken there.

* In preparation.

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It is natural that much of this music is quite similar to that found in France and Germany. As the Netherland School was the greatest contrapuntal school of music from the 13th to the 16th century, it will easily be understood why much of the folk music of these countries is in the strictest formal expression. (Lesson V, Part II.)

There exist today in many parts of Belgium, some exquisite folk songs, as polished and perfect as those of France. The mediæval Trovere was as much at home in Belgium as in Northern France and his old songs are still found there. Some of these folk tunes are dialogue songs, some satirical songs, some the peasant shepherd songs, but all are reminiscent of similar folk expressions of France.

There are too, some unusually beautiful carols found in Flanders which are most individual.

The Dutch were greatly influenced in all their arts by the Germans and the English.

The Dutch have many songs of the sea and are partial to sailor songs and dances; the hornpipe, which is called *Matellaise* by them, being a universal favorite.

The Dutch had many beautiful and gay dances in bygone days. Practically every great painter of the Netherlands, who has depicted in his works the life of the people, has given us pictures of the folk dancing and singing as well as of players on musical instruments.

The most celebrated Dutch dance is the *Egg Dance* which was danced with eggs beneath the dancer's feet. It was used chiefly for exhibition purposes. The majority of the Dutch people today prefer the Psalms and old hymn tunes of the Dutch Reformed Church.

ILLUSTRATIONS

68895	{ <i>Potpourri of Dutch National Airs—I</i> <i>Potpourri of Dutch National Airs—II</i> }	Coldstream Guards Band
68896	{ <i>Potpourri of Dutch National Airs—III</i> <i>Potpourri of Dutch National Airs—IV</i> }	
35770	<i>Prayer of Thanksgiving</i> (<i>Wilt heden nu treden</i>)	Associated Glee Clubs
72139	{ <i>Psalm 42</i> <i>Psalm 25</i> }	Gerard Duberta
20304	<i>La Brabançonne—National Hymn of Belgium</i>	Pryor's Band

Lesson XXIV

Germany—Austria—Switzerland

From the earliest times there has always been a great interest in good music throughout Germany.

Tacitus speaks of the Teuton army advancing to "the sound of battle hymns." The reforms of Charlemagne, in the church methods

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of employing the chants, doubtless restricted a free expression for a period. Yet, even at this time, every folk gathering was made festive by song and dance. With the establishment of the individual courts of the nobles, bands of musicians were always retained to furnish entertainment and dancing for the guests.

The mediæval legends were sung by the Minnesingers and Meistersingers (Lesson IV, Part II), while the folk dances were kept alive through the efforts of the town pipers. These dances were first collected in the early seventeenth century and under the name "Partita" in Germany, and "Suite" in France, they reached the culmination of development at the time of Johann Sebastian Bach in the eighteenth century. (See Lesson XXIV, Part III.)

All the folk songs and dances of Germany have gradually been assimilated with the musical forms of the great composers. In parts of the country, old folk songs which represent all phases of nationality have become, as it were, polished by contact with the later great art



A PEASANT DANCE IN UPPER BAVARIA

forms. Many of the student songs were brought into the Church at the time of Luther, and although some of them were originally drinking songs of the German students, the airs were set to religious words and are sung in all reformed churches throughout the world.

Included in the list of German patriotic songs is the great hymn of Martin Luther, "A Mighty Fortress is Our God." This was the battle hymn of the Lutherans, and was sung by the armies of Gustavus Adolphus during the Thirty Years' War. It has since remained a favorite hymn. The national hymn of Austria, "God Save Franz," is by Haydn, and is in character a German folk song.

One strong point to be noticed in the German folk songs is that the words and music are always inseparable in character; the drinking songs and student airs abound with jollity and good-fellowship; while the love songs reflect a true depth of emotion. All of Germany's

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legendary stories of the Rhine, all the folk-lore of the Black Forest, are reflected in her folk songs.

The cultivation of singing societies, and *süngerfest*, in which various singing clubs compete for prizes, has long been an institution amongst German-speaking people.

The Germans have also always been fond of dancing. Their most characteristic dance is the *Ländler*, a country dance in 3/4 meter which is said to have been the precursor of the waltz. The waltz comes from the Enns valley in lower Austria. Viennese composers have written the greatest dances in this form.

The folk songs of Switzerland are the songs of her neighbors. In the South her songs are Italian, in the West they are French, and in the North, German.

The only really distinctive Swiss music is the *Ranz des Vaches* or *Kuhreigen*, a dance song which is based on the call of the cow herds. Yodels are found in all mountainous countries and naturally they are an important feature of Swiss music. The *Alphorn*, similar to the Norwegian *Lur*, is the favorite instrument of the Swiss herdsmen.



DÜRER

THE TOWN PIPER
WITH DUELSACK

ILLUSTRATIONS

- | | | |
|-------|---|----------------------------|
| 3042 | <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p>{ <i>Du, Du liegst mir im Herzen</i> (<i>You Love in My Heart</i>)
(<i>Folk Song</i>—arr. Berger)</p> <p>{ <i>Ach, wie ist's möglich dann</i> (<i>Treue Liebe</i>) (German
Folk Song)</p> </div> <div style="flex: 1; font-size: 3em; line-height: 1;">}</div> </div> | Lashanska-Reimers |
| 6608 | <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p>{ <i>Liebesfreud</i> (<i>Love's Joy</i>) (<i>Old Vienna Waltz</i>—arr. Kreisler)</p> <p>{ <i>Liebeslied</i> (<i>Love's Sorrow</i>) (arr. Kreisler)</p> </div> <div style="flex: 1; font-size: 3em; line-height: 1;">}</div> </div> | Kreisler |
| 80237 | <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p>{ <i>The Loreley</i> (Silcher)</p> <p>{ <i>Luetzow's Wilde Jagd</i> (<i>Luetzow's Wild Ride</i>)}</p> </div> <div style="flex: 1; font-size: 3em; line-height: 1;">}</div> </div> | Double Quartet |
| 68763 | <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p>{ <i>Wie kann ich Dein vergessen</i> (<i>How Can I Forget You?</i>)}</p> <p>{ <i>Es zog der Mainwind zu</i> (<i>May's Gentle Zephyrs</i>)}</p> </div> <div style="flex: 1; font-size: 3em; line-height: 1;">}</div> </div> | Northeastern
Sangurbund |
| 78623 | <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p>{ <i>S' Berner oberland</i> (<i>Berne Highlands</i>) (<i>Swiss Yodel</i>)}</p> <p>{ <i>Rigilied</i> (<i>Song of the Mountain Rigi</i>) (<i>Swiss Yodel</i>)}</p> </div> <div style="flex: 1; font-size: 3em; line-height: 1;">}</div> </div> | Mozar Brothers |
| 78412 | <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p><i>Kuhreigen</i> (<i>Herd of Cows</i>) (<i>Swiss Folk Song</i>)</p> </div> <div style="flex: 1; font-size: 3em; line-height: 1;">}</div> </div> | Grandville-Zimmermann |
| 78598 | <div style="display: flex; align-items: center;"> <div style="flex: 1;"> <p><i>Alpentanz</i>—<i>Ländler</i></p> </div> <div style="flex: 1; font-size: 3em; line-height: 1;">}</div> </div> | Marchetti Alpine Trio |

Learning To Listen

- | | | |
|-------|--|--------------------------------------|
| 78490 | { <i>Ach du lieber Augustin—Ländler</i> }
{ <i>Schnitzelbank—Polka</i> } | <i>International Novelty Aurtete</i> |
| 6634 | <i>Emperor Quartet (Patriotic Air of Germany and Austria)</i> † | <i>Elman String Quartet</i> |
| 20448 | { <i>Come, Let Us Be Joyful</i>
{ <i>Broom Dance (2) Bummel Schottische (Folk Dances)</i> } | <i>Victor Orchestra</i> |
| 81680 | { <i>Upper Bavarian Dance</i> }
{ <i>Dance from Miesbach</i> } | <i>Zither Trio</i> |

Lesson XXV

Czecho-Slovakia

The newly formed Czecho-Slovak republic includes the Bohemians in the West, the Moravians in the center and the Slovaks in the East. The Slovaks were for years under Hungarian rule and influence; consequently their songs and dance music have many Magyar characteristics although the words and feeling are purely Slavic.

The Bohemians are usually called Czechs, but one must not forget that the Czechs were originally of Slavonic origin. Therefore there is much music in Czecho-Slovakia which is similar to that found in Russia, Poland, Jugoslavia, Servia and other Slavic countries.

In many ways, Bohemian music is similar to that of the other Slavic races, especially to that of Poland. Both countries have assimilated much from their neighbors' music. With Germany on the one hand, and Austria on the other, much Bohemian music has been absorbed by the German school. Although Czecho-Slovakia and Poland were both governed by foreign conquerors for years, no other nations have so completely retained their own individual language, customs, and music.

The name "Bohemian" has always been a synonym for the wandering musician. In no other country of Europe has the town piper retained his mediæval privileges as he has in the smaller towns of Czecho-Slovakia.

When Christianity was introduced into Bohemia, the Church authorities attempted to suppress the songs of the people; but their efforts were vain, for music is to the Bohemian a part of his daily life.

The chief characteristic of Bohemian folk-songs is a natural, unaffected humor, and a very close connection between the words and the music. Like the songs of Germany and Austria, those of Bohemia show a deep sentiment which is always expressed in perfect formal outlines.

† This is the tune to which the German song "Deutschland Uber Alles" is sung.

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All the Slavonic people are partial to the dance and they have many dances in common which show but slight changes in character.

Therefore, it is in her folk dances that Slavic traits in Bohemian music are most noticed. The Czecho-Slovaks have an innate passion for dancing and sing the music for the dance in chorus, usually accompanied by the bag-pipes, called by them *dudels*. There are many and varied dances which are popular among the people and which take their names from the places where they originated; the *Dudik*, *Furiant*, *Sedlak* and *Hulan* are the dances in most general use. *Sousedska* is the name given by the Bohemians to a popular form of *Ländler*.

The *Polka* which originated in Bohemia in the early nineteenth century is now exceedingly popular among the folk.

Beginning with the seventeenth century, the influence of Germany, France and Italy is found in all the courts of the Bohemian noblemen, yet the old village town pipers and chorus masters succeeded in keeping alive the songs and dances of the folk.

During the period of the Reformation, and the wars of the Hussites, the religious fervor of the people was manifest in the sacred character of their music. It is interesting to note, that although Bohemia was almost entirely destroyed as a result of its partisanship in the cause of the Reformation, it is now a Catholic country.

There was no definite Bohemian school of music until the last half of the nineteenth century (see Lesson XXIV, Part II).

ILLUSTRATIONS

- | | | |
|-------|---|---------------------------------------|
| 79182 | { <i>Kde dome muj?</i> (Where is My Home?) | Bohemian National Air |
| | | Czechoslovak Choir of Prague Teachers |
| 20309 | <i>Czechoslovakian Dance-song</i> | Russian Symphonic Choir |
| 78777 | <i>O'er Tatra's Mountains Flashed the Lightning</i> (Slovak Patriotic Song) | Alois Havrilla |
| 6649 | <i>Slavonic Dance in G Minor</i> (Dvořák, Opus 46, No. 8) | Chicago Sym. Orch. |
| 79197 | { <i>The Homeland</i> (Domovina) <i>Sousedska</i> } | Kractus Orchestra |
| | <i>Fisher Polka</i> | |
| 80701 | <i>Overture—"Bartered Bride"</i> (Smetana) | German Opera Orchestra |

Lesson XXVI

Hungary

Hungarian music is always associated with Franz Liszt, for he was the first musician to employ the wonderful contrasts of rhythm and syncopation that go to make up the characteristics of Hungarian music. In considering Hungarian folk music, it must be remembered that Hungary is the borderland between the West and the Orient, and

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DANCING THE CZARDAS

consists of a population made up of Magyars (the real Hungarian people of Turanian [Tartar] descent), Gypsies, Germans, Jews, Slavs, and Greeks.

The music of Hungary formerly comprised that of both the Eastern Slovaks* and the Magyars. The Magyar music is of Oriental origin, and is therefore full of ornamental passages. Although the gypsy musicians have always been popular with the Magyar nobility, Hungarian music is quite distinct from gypsy music. The gypsies do not compose; they simply copy and elaborate the music of the land in which they are living, frequently over-accenting rhythmic and harmonic peculiarities, and often introducing their own syncopated melodies. (See page 43.)

In bygone days the gypsies of Hungary were in the employ of the noble Magyars, and played the music of their masters. This accounts for the fact that the Hungarian gypsies show certain characteristics in their music which are not to be found elsewhere.

Leland says that the Hungarian gypsy "has a deeper, wider, and more original feeling in his music than any of his European brothers." Liszt writes: "The Magyars have adopted the gypsies for their national musicians; they have identified themselves with the proud and war-like enthusiasm, with the depressing sadness of the Hungarians, which they know so well how to imitate."

Today, almost every Hungarian village possesses its gypsy band, the favorite instruments being the violin and the *cebalom*. The *cebalom* accents the rhythm, while the first violin leads in an improvisation of some well-known melody, the players following, guided by their own instinctive feeling for harmony. The air generally begins on the down beat, and is in duple time, in contrast with the triple time usually found in Slavic countries. No notes are ever used. A wood-wind instrument peculiar to Hungary is the *tarogato*, a deep-

* Now inhabiting the Eastern part of the Czecho-Slovak Republic.

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toned clarinet which dates from the days of the Turkish invasion of Hungary.

The favorite Hungarian musical scale is the normal minor, but with an augmented fourth, which produces a weird effect of "intensified minor." When this scale is employed, with the popular rhythmic and Oriental effects, there is an endless variety possible. Liszt once said, "It seems as if every newly-discovered fragment contains some new form, some unexpected turn, some rhythmic interruption of a picturesque effect previously absolutely unknown."

Music and dancing have been for centuries the principal recreation of the Hungarians. On these two arts they based their ancient religious worship. It is natural, therefore, that the Hungarian folk dances are symbolic, and full of expressive pictorial episodes. They all reflect the quick and fiery temperamental character of this race. The steps are as varied as is the music, sometimes graceful and gliding, again short and involved. They suggest Oriental designs and are always built on some romantic theme, which is either legendary or symbolic.

The Hungarian dances are gay and are "sparkling with life and fantasy." The people dance with abandon, the dance becoming wilder and wilder, until it ends abruptly.

The *Szolo* is a semi-acrobatic dance in which the woman dancer is swung violently through the air. The *Verbunkos* is a dance of military type and is performed by ten or twelve men, who swing wine bottles as they dance, the accompaniment being some patriotic air which all sing.

The most popular gypsy dance is the *Czardas*. This dance takes its name from the inn where it was first danced, and consists of two parts: a slow *Lassu*, which is generally minor in tone, and of melancholy character, and a rapid *Friss* which is a wild and impassioned dance. The *Lassu* is danced first, the *Friss* becoming more and more animated, until the dancers drop back to the *Lassu* for a rest.

The Hungarians call their slow romantic instrumental melodies *Hallgato*, which means "just to listen to," *Andalgo* meaning "to slumber" is a term given to instrumental melodies in slightly quicker tempo than the *Hallgato*. *Palotos* is the name given to an old-fashioned Hungarian dance form, slower in tempo than the *Czardas*.

ILLUSTRATIONS

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|-------|---|------------------------|
| 6823 | <i>March Rakoczy</i> (arr. Berlioz) (<i>Patriotic Air</i>) | Philadelphia Orchestra |
| 20841 | { <i>Hungarian Dance No. 5</i> (Brahms) <i>Cembalom Solo</i> }
{ <i>Hejri Kati</i> (Scene from <i>Czardas</i>) <i>Cembalom Solo</i> } | Feri Sárközi |
| 81321 | <i>Northern Czardas—I-II</i> | Gypsy Orchestra |

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|-------|---|------------------------------|
| 79459 | { <i>Far Above Us Soars the Heron (Hungarian Gypsy Melody)</i> }
{ <i>I Saw you First in the Cemetery</i> } | Schafer-Sárközi |
| 20749 | { <i>The Broken Violin</i> }
{ <i>The Old Gypsy</i> } | Schafer-Sárközi |
| 79456 | { <i>Drinking—Czardas</i> }
{ <i>Whitsuntide—Czardas</i> } | Szigeti's Gypsy Orchestra |
| 78910 | { <i>Magyar Czardosok</i> }
{ <i>Tudol E Babam Nepdal-Czardas</i> }
{ <i>Do You Know My Sweetheart?</i> } | Magyari Imre Gypsy Orchestra |
| 6626 | <i>Hungarian Rhapsody No. 2 (Liszt)</i> | Cortot |
| 6652 | <i>Hungarian Rhapsody No. 2 (Liszt)</i> | Philadelphia Orchestra |

Lesson XXVII

Russia—Ukraine

Rubinstein declared that "the folk songs of the Russians stand alone." César Cui, another great Russian composer, says, "It is not too much to claim supremacy for Russia in the department of national melodies. The popular songs of my country demand an original harmonization and an entirely distinct method of modulation, for we seldom find a melody which can be treated entirely within the major or minor mode, for even if it extends over but a few bars, it passes from relative major to minor or vice versa. These changes, generally unexpected, are almost always of a striking emotional effect."

Before the world war, the enormous size of Russia and the many points of difference between the various parts of the country, gave an endless variety of local color to the Russian songs. The most original and interesting Russian songs have come from what was formerly known as "Little Russia," the district of the Ukraine, bordering on Poland. Ukraine has recovered its former independence, and is now an independent state.

Each event in the life of the Russian peasant from birth to death, his occupations, his oppressions and sorrows, his pleasures and his hopes, are all reflected in his music. The Russian religion, that of the Greek Church, has brought the Russian peasant closer than any of his neighbors to the oldest science of music.*

In the Russian churches, no instruments are allowed, so that the deepest basso voices in the world are found in Russia today. In the opinion of many, the hymns which are used in the service of the Orthodox Russian Church as well as in the Greek Catholic Church, comprise the most beautiful church music in the world. Some of the

* Recall the different races and religious sects in Russia, Georgia, and the Ukraine, and the Asiatic influences that have come into Europe through old Russia.

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melodies are traditional, others are composed; all reflect the devout and mystic character of the ancient Byzantine worship.

The Jewish communities of Russia have always closely adhered to their orthodox service, and many Russian folk songs show the influence of the ancient system of the Hebrews, as well as that of the Greek Church.

The vast majority of Russia's population has always been found in the peasant class, therefore it is natural that there should be more true expressions of real folk music in this land than in any other.



A RUSSIAN COSSACK DANCE

Under the constant oppression and the invasion of Asiatic enemies, it is but natural that the best songs of Russia are sad, and favor the minor mode.

The majority of the Russian and Ukrainian tunes are much closer to the primitive expression, than are those of Italy, France or Germany. Some of the loveliest airs are but mere snatches of melody, but they are always dramatic, frequently changing the mood in a phrase of but a few measures.

Although most of the songs are in the minor, this mode is so manipulated that all the emotions are felt in the music, with rapid changes from sad to joyful. The Russian scales are distinctive, the tonic being

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movable, and often absent. These airs prove how isolated much of the life of Russia has been from that of her neighboring countries.

There are many divisions of folk songs in Russia. As the origin of all Russian music dates back to very early days, when Pagan worship dominated a land the peasants believed to be peopled with giants and godlike heroes, the *Bilini*, or semi-legendary songs, were the earliest songs of the ancient bards. Many of them relate the fantastic adventures of the Bogaturs, Ilya Morumetz being the most famous of these giant rulers.

The influence of the Byzantine Church was felt in the mediæval ecclesiastical songs which were sung chiefly by the wandering bandurists and mendicants who always sang their appeals for alms.

The largest group of folk melodies consists of the lyric plaintive songs, which the Russians call *Prohazhnuia* (meaning long drawn out). In this division are included the soldier songs and the recruit songs of which there are hundreds.

The dance songs are called *Plasovijtzi* (from the word meaning "clap with hands"); they are gay and used to accompany the dancers. The humorous songs, the patter songs, and the old time postillion songs belong to this classification.

The *Roundelays*, or choral songs, are sung for games and pantomimes. They are frequently sung out-of-doors in the spring, at Whitsuntide and on St. John's Eve. Some of these tell of water nymphs and fairies. A large group relate the experiences of the novices in monasteries and convents.

The ceremonial songs are many and varied. They are the songs of glorification, sung for various festivals like butter week, carnival, and for weddings.

The songs of the Christmas weeks are divided into the Christmas Eve songs, some of the melodies being of heathen origin; the Christmas Carols of the Church; and the fortune-telling songs of the New Year.

The "robber songs," often of a historic character, the workman songs, including a distinct group belonging to the barge-pullers of the Volga and other rivers; the prisoners' and Siberian exiles' songs; the political songs of recent days; the modern factory songs; and a type of modern sentimental songs are all found in Russia today.

The Russian folk dances are all of a pantomime type. They are divided into four groups:

1. The *Chorovody* or ballad dances, having vocal accompaniments. These are similar to the old French rounds, where the single couples danced in a ring of singers. The *Chorovody* in their most dramatic form were in great favor at the courts of the mediæval Boyars. From

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these dances developed the present Russian ballet acknowledged to be the greatest in the world.

2. The romantic dances, of which the *Kamarinskaya*, or bride's dance, is the most popular.

3. The *Kasatchy*, Cossack dance, danced by the man and woman together.

4. The *Trepak*, which is the favorite dance of the peasants. The *Molodka* belongs to this group.

In addition to these there are the country dances, differing in various parts of Russia; the wild, barbaric dances of Siberia, the Caucasus and the Oriental sections of Russia.

The most popular folk instruments of Russia are the *balalaika* and the *doumra*. The Russian gypsies also use the violin and cembalom. The ancient folk instrument of the Ukraine is the *bandura*; it is a curious mandolin instrument of twenty-eight strings, identified with old-time bards or minstrels, who sang historical ballads to its accompaniment. The accordion and concertina are now very popular instruments with workers and peasants.

ILLUSTRATIONS

68916	<i>Medley of Songs</i>	<i>Russian Symphonic Choir</i>
20309	<i>Song of the Volga Boatmen—"Er uchnem"</i>	<i>Russian Symphonic Choir</i>
73777	{ <i>The Sun Rises and Sets (Siberian Prisoners' Song)</i> <i>Oh, my Fate! (Siberian Prisoner's Song)</i> }	<i>William Robinow</i>
78991	{ <i>Potpourri of Ukrainian melodies</i> <i>Kazbek—Folk Melody</i> }	<i>Kirilloff's Balalaika Orchestra</i>
79085	<i>Lezginka—Dance of the Lezgins</i>	<i>Kirilloff's Balalaika Orchestra</i>
78890	{ <i>Hospidee Pomeeloo—Lord Have Mercy</i> <i>Tantum Ergo (2) Gloria Patri</i> }	<i>Russian Symphonic Choir</i>
78737	<i>Kolomenka (Ukrainian national dance)</i>	<i>Ukrainian Orchestra</i>
78386	<i>Amidst Field and Woods (Russian Gypsy Song)</i>	<i>Smirnova</i>
78619	<i>The Red Sarafan—Russian Folk Melody</i>	<i>Kirilloff's Balalaika Orchestra</i>
77515	{ <i>Stenka Razin and the Princess</i> <i>Dark Eyes</i> }	<i>Moscow Quartet</i> <i>Serge A. Borowsky</i>
4055	{ <i>Arise Beautiful Sun (Robber's Song)</i> <i>Kolyada (Christmas Song)</i> }	<i>Russian State Choir</i>
20037	{ <i>Two Guitars (Russian Gypsy Melody)</i> <i>Black Eyes (Russian Gypsy Melody)</i> }	<i>Victor Salon Orchestra</i>
81920	<i>Kamarinskaya (Folk Dance)</i>	<i>Russian Brass Band</i>

Lesson XXVIII

Poland—Lithuania

The music of Poland is, to the modern mind, strongly associated with the music for the piano. Many of the greatest pianists, from Chopin to Paderewski, have been of Polish origin. Poland has also

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given to the world many great opera singers: among them being Marcella Sembrich and the brothers Jean and Eduard DeReszke.

It is not surprising to find that the early Polish music favored instrumental rather than vocal expression. While Russian melodies betray their vocal origin by their limited melodic compass, in Poland, there is a much greater freedom in the use of rhythm and melody than is found in Russia. The Poles are more susceptible to romance, and they are more passionate. Their songs are filled with a fire that, in the syncopated notes, intricate rhythm, and difficult melodic intervals, reveals the influence of instrumental expression.

The music of the great divisions of the Slavic race, Russian, Polish, Czecho-Slav and Jugo-Slavs, possesses similar characteristics. While the Russians and Czecho-Slovaks have many points in common in their use of melodic and harmonic songs, the Poles are more passionate and intense in their dances, and in the use of instrumental forms.

The Poles are unlike the other members of the Slavic race in their religious belief. For many centuries the Polish people have been devoted Roman Catholics; this fact had given them a more European outlook and feeling than that possessed by the Russians, Servians and other Slavic peoples. The influence of the Orient is rarely felt in any of the Polish art or music. Although they have retained the Slavic language as the speech of the people, they long ago adopted the Latin characters.

In certain ways, the Polish folk songs bear a family relationship to those of Russia. The same swiftly moving dramatic melancholy is noted in both, although the Poles generally use a major scale, occasionally employing the modified minor. But above all, there is to be found in all Polish music a grace and delicacy, with an absolute regard for form, which reflects the days when French Court manners were the dominating influence of Polish society.*

The Poles have been almost constantly the tools of other nations, and this resulted in the sad and mournful strains of their folk music.

The best known national dances of Poland are the *Mazurka* and the *Polonaise*, but the *Krakoviak* and the *Obertas* are very popular also with the Polish peasants.

The *Krakoviak* (*Cracovienne*) takes its name from the province of Crakow, where it is said to have originated. It is a circular dance having singing interspersed through its graceful posing. Its lively

* Recall Poland's history, her past splendor, the elegance and luxury of her Court life in olden days. Remember also the help given America, at the time of the Revolution, by Kosciusko, the great Polish patriot, and by Count Pulaski.

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steps are gliding and graceful, and it is easily recognized as a dance which the peasants have copied from the court life of the nobility.

The *Obertas*, commonly known as *Oberek*, is danced by single couples and is the most typical peasant dance of Poland. In its form it is in $3/8$ time, and it is popular in all Polish colonies. This is the wildest and most boisterous dance of the Polish people.

The *Mazurka* (also called *Mazur* and *Mazurek*), which took its name from the Duchy of Mazovia where Warsaw is located, is the best-known dance of Poland. In its original form the mazurka was a folk dance-song, in $3/4$ measure, accented on the second beat, the accompaniment being provided by the singing and hand clapping of the dancers. As the dancers were permitted to make up new steps, there is an unending variety to the types of *Mazurkas*. This dance was universally popular with both the nobility and the peasants.

The *Polonaise* was more a ceremonial procession, than a dance. In it is reflected the bygone days of pomp and grandeur which once belonged to Poland. Although both the *Mazurka* and the *Polonaise* were occasionally used by the classic masters, it was not until the time of Chopin that they became popular in musical literature.

Poland now has begun a new era of her existence. She has won her freedom as an independent country with a republican form of government; although the cost has been great, her people can once again freely sing their national anthem, "Poland's Not Yet Dead in Slavery." With the return of prosperity to Poland, it is safe to predict that these interesting people will again assume an important place among the musical nations of the world.

Lithuania, Poland's neighbor on the West, has also emerged from the great war as an independent nation. This people possesses a language, which closely resembles the Sanskrit, and which is thought to be the oldest European speech. Lithuania suffered with Poland under the domination of Russian rule, in which time her language and much of her beautiful folk music was suppressed. In recent years, a new school of music has arisen in Lithuania, and now many of the beautiful melodies of this ancient people are being cultivated.

ILLUSTRATIONS

Poland:

80328	National Hymn—"Poland's Not Yet Dead in Slavery"	Zielinski
19670	{Polonaise—"Elegiaque" Mazur—"Postillion"}	Polish National Orchestra
77277	{Gorali czy ci nie zal (Sad Mountaineer) Beyond the Ebro}	Wladislaw Ochrymowicz
78253	{Mazur Swir! swir! swir! (Vocal Refrain) Mazur Bystry (Vocal Refrain)}	Polish National Orchestra

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| 79268 | <i>{Obertas</i>
<i>{Na około czarny las—Polka }</i> | Dukli Peasant Band |
| 79319 | <i>{Sztajerek—Folk Dance from Steyerland—Accordion }</i>
<i>{Oberek—In the Carpathian Mountains—Accordion }</i> | Jan Wanat |
| 79119 | <i>{Kathy Was a Flapper (2) When the Sun Shines }</i>
<i>{In the Inn (2) My Mother Says to Me }</i> | New World Polish Chorus |
| 79317 | <i>{Kujawiak from Crakow</i>
<i>{Under the Apple Tree—Polka }</i> | Witkowski's Polish Orchestra |
| <i>Lithuania:</i> | | |
| 78903 | <i>{The Sun is Setting—Folk Song }</i>
<i>{The Woman is Boiling Dumplings }</i> | St. Vincent's Lithuanian Chorus |

Lesson XXIX

Finland and Iceland

Although the music of Finland is frequently classified as Scandinavian because of the geographical and former political relationship of this country with Norway and Sweden, the Finnish people are chiefly of the Turanian, or old Magyar stock, so their folk music shows a far greater similarity to that of Hungary, than it does to that of any of the Scandinavian countries.

Finland has been called the "land of a thousand lakes." These sparkling lakes surrounded by the deep forests, many untrodden by man, give to Finland a fantastic, mystical, almost gloomy character, which is well reflected in her art and literature. The most remarkable national epic poem of any people is the Finnish *Kalevala*. This is one of the oldest and certainly the most remarkable of the poetic works of any European nation.

The Finnish language is very melodious, as it contains many open vowels. The accent of the syllables is usually long, then short, two or three times repeated, with a long accent on the third repetition. This produces in all Finnish poetry, as well as in the music, a curious five or seven beat measure, which is as natural to the Finns, as the three-four, or four-four measure, is to the other folk of Europe.

The oldest instrument in Finland is the *kantele*, a hand harp or lyre, which has come down from the ancient bards, who first chanted the *Kalevala*. The *kantele* has five copper strings tuned to g, a, b flat, c and d. This five toned scale is the basis of most of the oldest Finnish melodies, or *Runes*, as they are called.

One of the largest collections of folk songs possessed by any land is the *Kanteletar* of Finland. Most of these songs reflect the "restrained melancholy, so full of deep feeling and tenderness, yet so absolutely natural and spontaneous" which has been given as the description of Finnish music.

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In Southern Finland where the climate is less severe, the folk airs are of a brighter, gayer nature. Along the coast there are many songs reflecting the influence of Sweden, for the Swedes settled this part of Finland as early as the twelfth century. The herdsman's songs are very numerous here, and are most reminiscent of those found in Sweden.

Many of the Finnish folk dances are imitations of those of Norway and Sweden, but the oldest and most truly national dances, like the "Devil's Dance" are weird and mystical ceremonials, which seem to have some subtle meaning. The accompaniment of these dances is played on the *kantele* and the *sarwi*, a rude horn. The dancer never sings, but the spectators or specially engaged singers, circle about the dancer and sing the air as he dances.

As in Scandinavia, the violin and accordion have superseded the older folk instruments, and are widely heard as solo instruments amongst the sailors, lumberjacks, canal boatmen, and rural population.

The island of Iceland in the northern Atlantic is the home of the earliest Scandinavian people, who have preserved, and still speak the old Norse tongue, the same as it was spoken and preserved in the sagas of one thousand years ago. Much of the ancient music of this land is still in use, largely through the efforts of Arni Thorsteinson, a priest and composer who has written an exhaustive work on the subject. The most significant thing about Icelandic folk tunes is the fact that ancient Greek modes are used, chiefly the Lydian, Mixolydian, and Dorian. Whether this is due to the early religious influence of the Church or to the instinctive choice of the Norsemen, is an open question. Long winter nights, long seasons of bleak hills and glaciers, and an endless struggle with nature's elements have made the folk songs full of sentiment and melancholy longing. But a brief mid-summer season of marvelous beauty has imparted its poetry and kindled the imagination of Icelandic writers and musicians.

Much of the folk music has remained practically unchanged for centuries. The secular songs are all in the ecclesiastical modes of the early church, the part singing being similar to that of the days of Huebald of Flanders (840-930). See page 107.

Some of the most beautiful of the old airs now sung in Norway came originally from Iceland and the Faroe Islands.

ILLUSTRATIONS

Finland:

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|-------|--|--------------------|
| 78775 | { <i>Spring Song</i>
<i>In the Barnyard</i> } | <i>Vaïnõ Sola</i> |
| 79403 | { <i>Schottische—Violin-Accordion-Xylophone</i>
<i>Polka—Violin-Accordion-Xylophone</i> } | <i>Larsen-Lutz</i> |

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Iceland:

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| 80215 | { <i>Island</i> (Sv. Svein'gornsson) (Icelandic National Air) | Eggert Stefansson |
| | { <i>Míðsumar</i> (Arni Thorsteinson) | Einar E. Markan |
| 80198 | { <i>Austan Kaldinn a Oss hljes</i> | Eggert Stefansson |
| | { <i>Fayurt Galadi Fuglinn Sa</i> (Folk Song) | Eggert Stefansson |

Lesson XXX

Norway

No folk music is more interesting than that found in Norway, for the greatest Scandinavian expression in literature, art, and music has come from this land. Thorwaldsen, Björnson, Ibsen, Ole Bull, Grieg, Halvorsen and Sinding are all names of which Norway is proud. The physical aspect of the country, its deep forests, sunny meadows, high mountains, and rugged seacoast, inspire a love for contrast in art, which makes the folk tales and music of this land most fascinating. The old mythical stories of the Volsung sagas, telling of the Norse gods, were first sung by the bards or *Skalds*, who wove musical themes around these epic legends. They used for accompaniment the *langeleik*, a long box-like instrument, shaped like a harp, and also the old Hardanger fiddle, which was similar to the viola d'amore of mediæval Italy. This has one set of catgut strings, and a sympathetic set of wire strings.

The Norse songs are divided into two classes: one bold and vigorous, the other tender and plaintive. Many of these songs deal with simple events of life. Some are hunting songs, some are humorous, and others have a simple, direct, poetic appeal.

The Norwegian folk song is most individual. In melodic contour, it possesses an erratic disregard for forms and conventions. The rhythms are suggestive of the active rough peasant, boisterously enjoying the dance, or of the weird antics attributed to the curious elves and gnomes of the underworld.

There are many occupational songs found in Norway which are of great interest. The songs of the foresters, the wood-cutters, the herdsmen and herdgirls, and the fishermen, are all distinctively characteristic.

The geographical aspect of Norway has made possible a great variety of musical expression: the herdsman calls the cattle home from the mountains with a yodel call very similar to that heard in the Alps. The Cow-horn or *lur* is often played with the voice part singing the echo, and the echo songs of Norway are of great interest.

The folk dances of Norway include the *Marches* or processionals, the *Spring Dances* and the *Halling*, named for the district of Halling-

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dahl where it is said to have originated. This last dance is very similar to the reel that is popular in Denmark. Authorities seem to differ as to whether this dance is native to Great Britain or to Scandinavia. Spring-dances are also exceedingly popular with the Norwegian peasants. In this dance the performers try to kick the rafters. Another type of dance, or rather processional, is represented in the marches which are unique in Norway. The peasant wedding marches are different in each province. There are also many marches which are sung by the mountain climbers.

Although formerly joined to Sweden, Norway has always retained her own independence in art. Foreign art was never popular there as in Sweden and Denmark.

Many excellent musicians from the North made their residence in Southern Europe during the seventeenth and eighteenth centuries. It was not until the nineteenth century that a National School was established in Norway. (See Lesson XXIII, Part II.)

ILLUSTRATIONS

20151	<i>Norwegian Mountain March (Folk Dance)</i>	<i>Victor Band</i>
—*	{ <i>Han Mass Aan Lasse (Folk Song)</i> <i>Han Ole (Folk Song)</i> }	<i>Hammer</i>
—*	{ <i>Aa, Ola, Ola (Folk Song)</i> <i>Aslri! Mi Aslri (Folk Song)</i> }	<i>Aalrud-Tillisch</i>
20805	<i>Norwegian Bridal Procession (Grieg)</i>	<i>Victor Concert Orchestra</i>
—*	{ <i>Gamale Norge (Folk Song)</i> <i>To Norway, Mother of the Brave (Folk Song)</i> }	<i>Hammer</i>
35885	{ <i>Herd Girl's Sunday (Saeterjentens Sontag)</i> <i>Three Norwegian Melodies</i> }	<i>Organ</i> <i>Munson</i>
78404	<i>Norway, My Norway</i>	<i>August Werner</i>
79236	<i>God's Son Has Made Me Free (Grieg)</i>	<i>St. Olaf's Choir</i>
77555	{ <i>The Kivle Maidens' Dance—Springar</i> <i>Life in the Mountain Pasture</i> }	<i>Hardanger Violin</i> <i>Kjetil Flatin</i>
V15002	{ <i>Sagafossen—Spring Dance</i> <i>Nes Haugen—Halling</i> }	<i>Hardanger Violin</i> <i>Smedal</i>
78359	<i>Singer's Greeting (Grieg)</i>	<i>United Scandinavian Singers</i>
80550	{ <i>Yes We Love This Land</i> <i>Bridal Procession in Hardanger</i> }	<i>Guldborg's Male Chorus</i>

Lesson XXXI

Sweden and Denmark

The Scandinavian people, like all others of the Teuton race, are great lovers of poetry and music. Although there is a striking similarity in the folk music of Norway, Sweden and Denmark there are a few

* In preparation.

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outstanding points of difference to be noted. The Swedish songs are very beautiful, but are rarely tragic and gloomy as are many of those of Norway, nor are they as regular in formal construction as are the Danish. Many of the Scandinavian songs are in the minor; often the old Church modes were used, especially in the oldest songs of Jutland (Denmark) and in Telemarken (South Western Norway).

"The Thirty Years' War" brought Sweden into contact with the customs and manners of other lands, and all her arts reflect this, although it is most strongly noticeable in her music. During the reign of Charles XII, a typical French court was maintained in Stockholm, which has ever since remained one of the cosmopolitan capitals of



A SWEDISH FOLK DANCE

Europe. It is, therefore, but natural that Swedish music, even that sung by the folk, should have been influenced by foreign conditions. The folk dances have remained more truly characteristic of the Swedish nation than have the songs.

The Swedish folk song is generally in a happy vein and in some the Tyrolean yodel is suggested. Sweden has been called "the land of singers." Jenny Lind and Christine Nilsson are two names never to be forgotten in the annals of Scandinavian song. Some of the older songs were founded on the Gregorian chants, and it is also noticeable that many of the tunes begin on the unaccented beat.

The lute, which was originally imported into Sweden from Italy, became one of the national instruments of the land, and many of the

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best Swedish folk songs are sung to its accompaniment. The lute is now an obsolete instrument, save in Sweden, and the near East, where it is still in use.*

The Swede is a born dancer and his dances are lively and gay; although they are frequently complicated in figure, they are always graceful and charming.

From the other countries of Europe, the Swedish folk borrowed dances, the most popular dance in Sweden being the *Polska*, which authorities say is an adaptation of the *Polonaise*.

Many Swedish folk dances are often descriptive of the occupations of the people. The pantomime dances have always been popular. Another dance frequently used in conjunction with the *Waltz* or *Ländler*, and the *Schottische* or *Rhinlander*, is the *Hambo*, a Swedish form of the *Mazurka*.

The music of Denmark is more like that of Sweden than of Norway, yet it has retained certain characteristics that are absolutely its own.

A striking similarity between certain Welsh and Danish songs has been noted. This is doubtless due to the fact that Jutland, a most important part of Denmark, was originally settled by the Celts. It is said that the songs and dances from Jutland are the most beautiful of any of the Danish folk-music.

Denmark has been strongly influenced in all art matters by both France and Germany. While the Danish song is reminiscent of the German folk songs in its regular form and simple sincerity, it is more graceful and often reflects the influence of France. Many of the most popular of the Danish folk songs belong to the classification of composed song.

The favorite folk dance of Denmark is the *Reel* which is very similar to the same dance found in Scotland and Ireland.

ILLUSTRATIONS

Sweden

78835	{ <i>Hear Us, Svea</i> <i>Wanderer's Song</i> (2) <i>Bridal Song</i> }	Chicago Swedish Chorus
79423	{ <i>Greeting to Lindbergh</i> <i>Where the Birches Sigh—Folk Song</i> }	Folke Anderson
20805	<i>Swedish Wedding March</i> (Södermann)	Victor Concert Orchestra
19923	<i>Oh Vermeland, Thou Lovely—Folk Song</i>	Victor String Ensemble
20395	<i>Swedish Cradle Song</i>	Erva Giles
79205	{ <i>Hambo from Stockholm</i> <i>Sailor's Joy—Waltz</i> }	Olsen-Holt Quartet

* When it was necessary to record the Troubadour songs for the history course of this book, a Swedish lute player was secured to play the accompaniments on a very old instrument.

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- | | | |
|-------|---|--|
| 78304 | <i>King of Kings—Danish National Air (Hornemann)</i>
<i>Three Danish Popular Songs (1) There Where the Road is Turning</i>
<i>(Gebauer) (2) The Little Ole With the Umbrella (3) Fly, Birdie,</i>
<i>Fly (Hartman)</i> | <i>Aage Wang-Holm and Quartet</i>
<i>Aage Wang-Holm</i> |
| 20432 | <i>Danish Dance of Greeting (2) Kinderpolka</i>
<i>I See You (2) Carrousel (Swedish Folk Dances)</i> | <i>Victor Orchestra</i> |
| 20449 | <i>Little Man in a Fix (Danish Folk Dance)</i>
<i>The Hatter (Danish Folk Dance)</i> | <i>Victor Orchestra</i> |
| 20450 | <i>Klappdans (Swedish)</i>
<i>Shoemaker's Dance (Danish)</i> | <i>Victor Band</i> |

Lesson XXXII

Ireland

The music of Ireland is similar in many respects to that of Scotland and Wales. Since there existed a very much earlier civilization in Ireland than in the other parts of Great Britain, many of the songs now claimed by Scotland and England were doubtless originally native to Ireland.

Hecatarus, the Egyptian historian, writes of Ireland in 500 B. C.: "There is a city, whose citizens are most of them harpers; who, playing upon the harp, chant sacred hymns to Apollo in the temple."

Before the coming of St. Patrick to Ireland, 432 A. D., the Druids made use of music in their services, and had a system of musical notation carved on their sacred stones. Cormac MacArt, the Head King of Ireland, 254-277 A. D., is recorded as having "a band of music to soften his pillow and solace him in time of relaxation."

In the fifth century, the Irish folk songs were classified as "folk songs, dances, war songs, and religious songs." The first use of the diatonic scale is attributed to the Irish, who early evolved several definite musical forms. They were the first also to make use of counterpoint. From Ireland, Europe received her earliest teachers in music for the abbeys, while many of the Catholic hymns in the ritual of the church today were the inspiration of Irish scholars of the middle ages. The earliest form of the neumes was ascribed to these Irish monks. Their method of employing a drone bass was termed "the cronan," which has been described as "a low murmuring accompaniment or chorus, which from the name, 'cronan' must have been produced in the throat, like the purring of a cat."

In the twelfth century, John of Salisbury comments on the famous Harp School of Ireland, which had then been in existence for several centuries. The contests of harpers dates from the sixth century, when these annual gatherings at "Tara's Hall" were first

Learning To Listen

instituted.* During the thirteenth century many of the harpers visited Wales and Scotland. The early harpers followed the modes in use in the Christian Church chants, so that in many of the early Irish songs are found good examples of the modes brought into the Church service by Pope Gregory. (See Lesson III, Part II.)

During the wars of the sixteenth, seventeenth, and eighteenth centuries, the art of music declined in Ireland, and many Irish melodies were rewritten

in the English style. The majority of the Irish harpers were driven from Ireland during Cromwell's persecution, and the music of the Irish people was kept alive by the pipers and fiddlers. As the Church frowned on secular music and the dancing of the people, the folk musicians were no longer regarded as men of honor, but became outcasts.

Through the centuries of oppression and amid the constant striving for independence, the Irish have ever retained their love for music, but their songs are a strange mixture of that mingling of joy and sorrow which is characteristic of the Celt. Even many of the rollicking drinking songs reflect an underlying strain of grief. The most popular subjects for the Irish folk singer are love and sorrow. Many of the melodies of these songs are older than the words, and in the resetting often the tunes have been changed. Every occupation of the Irish people, from milking the cows to spinning, has its own individual tune, sometimes sung merely to describe it.

The Irish used the bagpipes, in addition to the fiddle, as accompaniments to their dances. The most popular Irish dance is the *Jig*, which was named from a peculiar stringed instrument, somewhat



IRISH JIG—NEW YEAR'S EVE IN IRELAND

* These famous contests were immortalized in the song, "The Harp That Once Thro' Tara's Halls." The contests at Tara Castle were the inspiration of the later Minnesinger contests at the Wartburg Castle in Thuringia.

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resembling the violin. This was called the *Geige*—the dance taking its name, just as the hornpipe did, from the instrument used to provide the music for that dance. The lilt is the striking characteristic of these dances, which, for infectious gaiety, have never been equaled.

The Irish people are inherently mystical and poetic, yet their sense of humor has won for them the hearts of the world. They reflect in their music the truth of the description of their race "the only people who always find the silver lining."

ILLUSTRATIONS

—*	<i>The Minstrel Boy (Irish Folk Song)</i>	
19916	<i>Harp That Once Thro' Tara's Halls</i>	Silver-Masked Tenor
79126	<i>St. Patrick's Day in the Morning</i>	Cornelius O'Sullivan
1238	<i>Believe Me If All Those Endearing Young Charms</i>	Lawrence Tibbett
—*	{ <i>O'Donnell Abou (2) Believe Me If All Those Endearing Young Charms</i>	
	{ <i>Wearing of the Green—Irish Harp</i>	Melville Clark
79005	{ <i>Medley of Hornpipes</i> }	
	{ <i>Medley of Jigs</i> }	Sean Nolan's Dublin Orchestra
79059	{ <i>Billy Taylor's Fancy—Hornpipe</i> }	
	{ <i>Portlaw Reel</i> }	Irish Pipes Liam Walsh
79169	{ <i>Soldiers of Erin—Irish Marching Song</i> }	
	{ <i>O'Donnell Abou—Irish Medley March</i> }	Ridgely's 69th Regiment Band
21616	<i>Irish Lull (Irish Washerwoman) Folk Dance</i>	Victor Band
35781	<i>Emers' Farewell to Cuccullain (Londonderry Air) (Irish Tune from County Derry)</i>	Victor Orchestra

Lesson XXXIII

Wales

There is absolute proof that there existed in Wales a very advanced musical culture, which dates back earlier than that of Scotland or England. The bards were as distinctly native to Wales as to Ireland and in early days were of great importance. The Welsh bards were the first story tellers, and by many authorities they are believed to have been the first wandering musicians. In the twelfth century, Prince Griffith, who had been educated in Ireland, introduced the Irish harp into Wales and many Irish harpers settled at his court. To this circumstance is due the fact that the lilt is noticeable in so many of the Welsh songs.

In addition to the harp, the bards also used the *crwth*, which was a favorite instrument in all the north countries. (See page 233, Part III.) The *crwth* was a stringed instrument played with a bow and was used entirely as an accompaniment to the song recited or sung by the bard. The *crwth* has been found throughout Scan-

* In preparation.

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dinavia, Russia, and Northern Germany. The hornpipe and bagpipe were also used in Wales.

From 1200 to 1400, the Bards of Wales exerted a tremendous musical influence. Little of the music of that period remains, as Edward I, fearing that the minstrels instilled a dangerous patriotism among his subjects, made their profession unlawful. In the reign of Henry IV, Owen Glyndwe led a revolt of the minstrels, who for a short time regained some of their early privileges. However, minstrelsy soon declined, its place being taken by the popular *eisteddfod* or song festival of the people, at which contests between singers, instrumentalists, and choruses were arranged. Mention of these song contests was made by historians as early as the seventh century, but in the twelfth century the *eisteddfod* became of national importance. From that time until the present this custom has been maintained, and practically every small town in Wales now has its *eisteddfod*. The Welsh who settled in America brought their music with them, and many of our best chorus concerts are given by the Welsh choirs. Annual *eisteddfods* are held in all the Welsh settlements in America. Every composition submitted is given a hearing, and old and young, rich and poor, join together in praise of song.

A curious custom of ancient days in Wales is still retained; this is the *Pennillion Singing*. The harper plays a well-known tune over several times, then each of the company in turn extemporizes words to fit this melody, the chorus singing "Tal la la" between each new stanza.

Although the Welsh are known as a nation of singers, they sing the songs of bygone days. Most of the Welsh airs known today have been sung in England for so many years that they are frequently classified as English folk songs.

ILLUSTRATIONS

20842	{ <i>Ar Hyd y Nos</i> (All Through the Night) <i>Y Deryn Pur</i> (The Dove)	<i>Rhys Morgan</i>
H867	<i>Mentra Gwen</i> (Venturesome Gwen)	<i>Williams</i>
20426	<i>Autumn</i> (Thomas, Welsh Harpist)	<i>Lapitino</i>

Lesson XXXIV

Scotland

Scotch national music has always been recognized as distinctly individual, because of an unusual charm in melody and rhythm.

In their folk music is reflected that love of home and country, that sturdy independence, loyalty, and pathos which have ever been

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SCOTCH DANCE—"THE REEL OF TULLOCH"

characteristic of the Scot.

As Gaelic is believed one of the earliest known languages, the Scots doubtless possessed a musical system of great antiquity. The bard was as important a part of Scotch life as in that of Ireland or Wales.

Many of the Scotch tunes are older than the

words now sung to them, yet in these verses there is to be traced the entire history of the Scotch people. In addition to the lament, the love song, and those which reflect the customs of the folk, the Scotch commemorate in song every historical event.

Scotch music was not generally known in England until the reign of Charles II. The half century after the Restoration was a busy one for the Jacobite poets. The "Borderland Ballads" of this period belong equally to England and Scotland. "Jock o' Hazeldean," a song claimed by both Scotland and England, is an excellent example.

Like all folk music, that of Scotland was more or less influenced by the instruments used by the people. The harp, crwth, fiddle and pipe were all popular instruments during mediæval days, but the national Scotch instrument is still the bagpipe. The origin of this instrument is lost in antiquity. Although found in Asia, Africa, and Europe, it reached its perfection in Scotland. To appreciate the charm of the bagpipe it must be heard out of doors. It is the use of this tonally restricted instrument which probably accounts for the fact that most of the Scotch melodies are based on the *pentatonic* or five-tone scale. The rhythmic peculiarity known as the *Scotch snap*, in which the first tone has but one-fourth the duration of the second, is also due to this instrument.

Many of the best-known Scottish songs are settings of the poems of Robert Burns. Scotland is also indebted to Sir Walter Scott, who gave in his novels and poems many excellent illustrations of the great-

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ness of Scotch her-
oism.

At the time of the Reformation music was frowned upon in the Scotch churches, and this prejudice has greatly retarded the musical progress of Scotland. The National use of Scotch melodies has been very popular in modern music, although there are but few composers from



THE SCOTCH SWORD DANCE

Scotland itself. Mendelssohn's "Scotch Symphony" is an excellent illustration. Beethoven used many Scotch airs, and from his time to the present day the charm of Scottish music has been very strong.

ILLUSTRATIONS

- | | | |
|-------|--|-----------------------|
| 4083 | { <i>Scot's Wha' Hae!</i> —Scotch Patriotic Air
<i>Jock o' Hazeldean</i> —Scotch-English Border Ballad} | Dadmun |
| —* | <i>A Hundred Pipers and a'—Scotch Bagpipe</i> | |
| 4002 | { <i>Mary of Argyle</i>
<i>Auld Scotch Songs</i> (Beethoven-Leeson)} | Sir Harry Lauder |
| 20808 | { <i>Loch Lomond</i>
<i>Auld Lang Syne</i> } | Victor Band |
| 21616 | <i>Highland Fling</i> (Strathspey) <i>Scotch Folk Dance</i> | Victor Band |
| 4083 | { <i>Flow Genly Sweet Afton</i>
<i>Ye Banks and Braes</i> } | Murphy |
| 19961 | <i>D'ye Ken John Peel?</i> | Associated Glee Clubs |

Lesson XXXV

England

In a certain sense, all the folk music of the British Isles belongs to England, yet there is a vast difference in the music of Ireland, Wales, and Scotland, not only in distinction from each other, but also in contrast to that of England herself.

The sacrificial chant of the early Druids is vividly described by

* In preparation.

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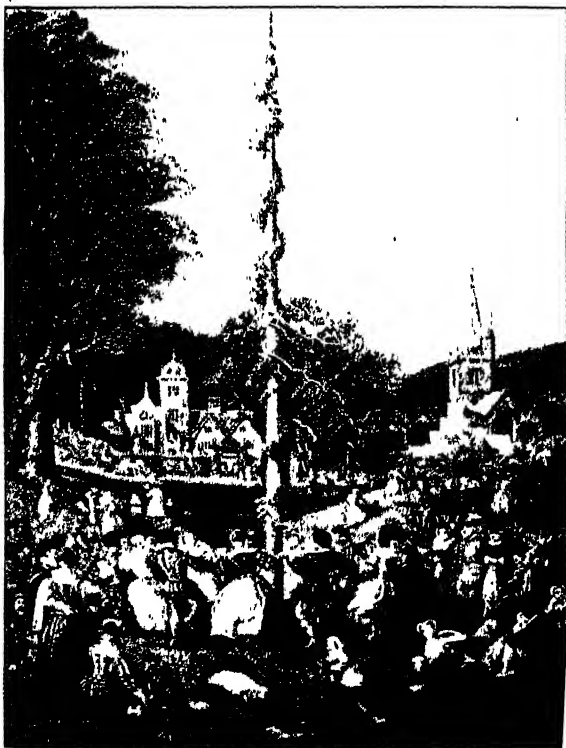


CHARACTERS IN THE MORRIS DANCE

was built that remarkable school of counterpoint which flourished in England during mediæval days. This was, in a certain sense, a handicap to free musical expression, as all music was written along definite formal lines of construction. A romantic color was given to the Saxon music by the Normans. Later the influence of France is very distinctly seen in the early dialogues with music, which were popular in Elizabethan days. All the instruments at that time were imported from either France or Italy, and the music is all reflective of the artificiality of court life.

Shakespeare makes constant mention of music in his works. Most of his verses were written for

Tacitus. The boisterous gaiety of the Saxons is also remarked. This characteristic has never entirely disappeared from British music. St. Augustine brought the Gregorian chant to Britain in 597, and on this foundation



PAINTING BY NASH

OLD ENGLISH MAY FESTIVAL

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music already in existence. Throughout his works it is felt that music played an important part in the Court life of the sixteenth century, during the reign of Queen Elizabeth. (See Lesson VI, Part II.) The Reformation soon ended this period of joyous song. During the days of Cromwell two distinct types of music are found, the psalms of the Puritans being gloomy and disagreeable, and in strong contrast to the dashing gaiety and the drinking songs of the Cavaliers.

Among the common people song springs spontaneously from the heart, and whether it be in days of trial or warfare, or in days of peace and contentment, it will ultimately find expression. Many of the English folk airs have been copied from the Irish, Welsh, and Scotch, but even in the dances and glees the sturdy simplicity of the English is ever noticeable. No nation possesses such simple yet dramatic ballads as those found in England.

The national English songs are in the truest sense scarcely to be recognized as examples of patriotic music. "Rule Britannia" reflects the style of opera in Dr. Arne's day, the music being better suited as a setting to a dainty verse than to a hymn of valor. The songs which are designated as "Old English" are a product of the late seventeenth century.

ILLUSTRATIONS

E405	<i>Now is the Month of Maying (Morley)</i>	<i>Old English Madrigal</i>	<i>English Singers</i>
E422	<i>Sing We at Pleasure (Weelkes)</i>	<i>Old English Madrigal</i>	<i>English Singers</i>
E446	{ <i>The Turtle Dove—Old English Madrigal</i> <i>To Shorten Winter's Sadness (Weelkes)</i>		} <i>English Singers</i>
D699	<i>Selection of Old Ballad Airs from "Beggars' Opera"</i>		
19961	<i>D'ye Ken John Peel?</i>	<i>Old Hunting Ballad</i>	<i>Associated Glee Clubs</i>
1238	<i>Drink to Me Only With Thine Eyes</i>		<i>Tibbett</i>
B2453	<i>The Lass With the Delicate Air (Arne)</i>		<i>Mavis Bennet</i>
20990	<i>Maypole Dance—"Bluff King Hal"</i>		<i>Victor Band</i>
20802	{ <i>Shepherd's Hey</i> } { <i>Country Gardens</i> }		(Morris Dances—arr. Grainger) <i>Victor Concert Orchestra</i>
4023	{ <i>O No, John</i> } { <i>Barbara Allen</i> }		
			<i>Dadmun</i>

Lesson XXXVI

America

Much has been written in the past few years of the folk music of America. Many musicians believe the future of the American School rests on the use of Indian melodies; while others argue that the songs of the American negroes are our national music. In the study of folk music it has been found that the struggles and triumphs, joys and sorrows, all leave their impression on the music and art of any people.

Learning To Listen

For the first hundred years American music was almost entirely under the influence of the Puritans. The Bay Psalm Book, which was published in 1640, was a metrical arrangement of the psalms



WHITE QUIVER TALKING TO THE WISE MEN OF THE TRIBE, GLACIER NATIONAL PARK, MONTANA

which were to be sung to certain old tunes found in the Ainsworth collection, which had previously been brought from Holland. The best known of these are "Old Hundred" and "Dundee."

The Cavaliers who settled the Virginias and the Carolinas brought much of the music of England with them. This has been retained by those descendants of the Cavaliers who settled in the mountain districts, so that today the purest and best forms of the early English folk tunes are to be found in the Appalachian mountains. In the past several years there has

been an interesting revival of these old-time mountaineer ballads, which are popularly known as "Hill-Billy" tunes.

Dances and songs of England, Ireland, Scotland, and Wales. Holland, Spain, and France became popular in various settlements of America during the eighteenth century, but the constant wars gave little opportunity for actual musical development.

Through the process of immigration, practically all of the folk music of the entire world has been brought into America.*

America has been called "the great melting pot of the world," because here are found people from all the races of the world, yet the two races which are the most closely identified with early civilization in America are the Indians and the Negroes. In Louisiana are many French influences, and the Spanish expression in southern California is unmistakable in the architecture, art, and music; but neither

* Some of this has already been assimilated, as for example: "Believe Me If All Those Endearing Young Charms," which has become "Fair Harvard," and "Tannenbaum," which is "Maryland, My Maryland." "Malbrouck," or "We Won't Go Home Until Morning"

Learning To Listen

of these has greatly influenced national art. As all music developed from primitive man, so the Indian chants and dances are of exceedingly great interest in the building of an American individual expression.

In the study of the Indian songs can be definitely traced the coming of the white man. Among the Penobscots and the Delawares, the two tribes which came in closest contact with the Puritans and the Quakers, the use of hymn-like chants is very noticeable. Among the Huron tribe of Canada there are found many songs which show the distinct influence of the French missionaries; while the music of the Navajo, Zuñi, and Pueblo tribes, reflects the influence of the early Spanish church fathers.

The music of the Negroes is of three distinct types: the "Spirituals," or sacred songs. the "Work Songs" (the Negroes sing a different type of song for every employment), and the Negro-Creole songs.

Among the Negroes of the "Lower South" who lived in constant dread of being sold in slavery, the "Spirituals" are of a deeper and more truly religious fervor (like "Deep River," and "Nobody Knows the Trouble I've Seen"), than those "Spirituals" of the "Upper South," where the Negroes lived on the same plantation for generations, and expressed themselves in the music of "I Want to be Ready," and "Good News."

In the songs of the Negro-Creole are to be found many of the same characteristics that are noticed in the music of the White-Creole and, it is of course but natural that the influence of both Spain and France is to be recognized in this music. The *Habanera* is an excellent example of the type of dance song used by the Negro-Creoles of Cuba. It takes its name from the city where it became most popular, Havana.

The best types of composed folk songs derived from Negro sources were written by two white men, Dan Emmett and Stephen Foster who were so successful in copying the Negro expression for black-face minstrel performances, that their works rank among the best composed folk songs possessed by any nation of the world.



BLACKFOOT INDIANS, WITH NATIVE MUSICAL INSTRUMENTS

Learning To Listen

The patriotic songs that were written during the Civil War, as well as the ballads of that period, are all as good examples of the type of composed folk songs as those to be found in any land.

One distinct type of musical expression which is exclusively American is the Cowboy Song of the plains. The French-Canadian Voyageur Songs have also become a part of America's inheritance, because of their use in the northern logging camps.

The greatest and best folk music of the whole world is to be found in America.

ILLUSTRATIONS

20043	{ <i>Chant of the Eagle Dancers</i> }	<i>Hopi Indians</i>
	{ <i>Chant of the Snake Dancers</i> }	
H18444	{ <i>Four Penobscot Tribal Songs</i> }	<i>Watahwaso</i>
	{ <i>Pa-pup-ooh</i> (2) <i>The Sacrifice</i> (<i>Lieurance</i>) }	
H18418	{ <i>By the Weeping Waters</i> (<i>Lieurance</i>) }	<i>Watahwaso</i>
	{ <i>Aōōah</i> (<i>Red Willow Pueblo</i>) (2) <i>Her Blanket</i> (<i>Nawajo</i>) }	
20793	<i>Deep River—Negro Spiritual</i>	<i>Robeson</i>
20520	<i>Good News</i>	<i>Tuskegee Singers</i>
19743	{ <i>Joshua Fit de Battle</i> }	<i>Robeson and Brown</i>
	{ <i>Bye and Bye</i> }	
19742	{ <i>Were You There?</i> }	<i>Robeson</i>
	{ <i>Steal Away</i> }	
21421	{ <i>The Old Chisholm Trail</i> }	<i>Harry McClintock</i>
	{ <i>Red River Valley</i> }	
V40016	{ <i>The Trail to Mexico</i> }	<i>Harry McClintock</i>
	{ <i>Get Along, Little Dogies</i> }	
<i>Chanleys:</i>		
21751	{ <i>Away for Rio</i> }	<i>Ralph Crane</i>
	{ <i>Blow the Man Down</i> }	
<i>Mountain Songs:</i>		
21751	{ <i>Sourwood Mountain</i> }	<i>Ralph Crane</i>
	{ <i>Billy Boy</i> }	
19867	{ <i>Naomi Wise—Mountaineer Ballad</i> }	<i>Dalhart</i>
	{ <i>Zeb Turney's Gal—Mountaineer Ballad</i> }	
1179	<i>Juanita</i> (<i>Norton</i>)	<i>de Gogorza</i>
—*	<i>Ben Bolt</i> (<i>Kneass</i>)	
1265	{ <i>Old Black Joe</i> (<i>Foster</i>) }	<i>Tibbitt</i>
	{ <i>Uncle Ned</i> (<i>Foster</i>) }	
35844	<i>Medley Civil War Songs</i>	<i>Victor Male Chorus</i>
<i>(Review French-Canadian Songs, Lesson XXII, and Spanish Song of California, Lesson XXI.)</i>		

REVIEW AND EXAMINATIONS

In giving an examination, several records should be played and pupils should write on paper names of compositions; composers, if any; nationality; by what voice, instrument or combination, illustration was presented; and what principle of expression it represented.

Note books should count for one-half of yearly standing.

* In preparation.

PART II

The History of Music

Preface

In taking up the history of music as a serious study one should remember that the history of any art is a record of general cultural development and should not be devoted to individual biography. Music is closely related to the development of civilization, and the events of the world's history are definitely reflected in music's growth.

In the history of civilization, music, although the oldest of the arts, is the last to be seriously developed. A nation first becomes great through conquest; it next assumes commercial, then political importance; then begins a development of its arts, of which architecture, sculpture, and painting, "the visible arts," are first considered; next comes literature and the drama; and last of all, that art, which is the first expression of primitive man—Music.

Students should have access to several good works on the history of music, and should carefully study their notes made in the classroom. A strong point should be made of the correlation of musical development with contemporary historical events and literary epochs.

It is suggested that short papers on the lives of the greatest composers be written, and that outside reading of individual biography be done *before* the lesson. Make frequent use of the public library.

These lessons and the illustrated records should be made an integral part of the study of general history, literature, and English composition.*

Music history is divided into the following general periods:

Ancient Music: To the Birth of Christ

Development of the music of the Assyrians, Hebrews, and Egyptians and the science of Greek music.

Early Church Schools: To the Sixteenth Century

Schools of counterpoint and polyphony developed through the influence of the Church.

* The thoughtful teacher or student will find delightful illustrations in these musical selections of hitherto unrecognized inter-relations between music and the greatest works of literature as, for instance, the literary study of the Bible (Hebrew chants, oratorios); mythology (Greek music, certain opera librettos by various composers, the *Nibelungen Ring* by Wagner); Shakespeare (the settings of the Shakespeare songs—operas based on Shakespearean plays); *Ivanhoe* (the music of the Troubadours); numerous other selections of the English poets from Milton to Tennyson. In the study of French the old folk songs are of value, and this is equally true of the German and Spanish.

The History of Music

Secular Schools: From the Twelfth to the Seventeenth Century

Secular music developed by the Troubadours, Jongleurs, Minnesingers, and Meistersingers.

Musical Renaissance: Seventeenth Century

Rise of individual expression gave birth to the opera and oratorio in Italy. Their development in Italy, France, Germany, and England in the seventeenth century.

Classical School: Eighteenth Century

Development of formal music from Bach to Beethoven.

Romantic School: Early Nineteenth Century

Rise of individuality; giving expression in program music, virtuosity; and nationality; from Beethoven to Wagner.

Modern Music: Late Nineteenth Century to Present Day

Rise of the modern schools of national expression. Realism versus impressionism.

Part II is divided into thirty-six lessons as follows:

- I. The Music of the Ancients.
- II. The Music of the Greeks.
- III. The Music of the Early Church.
- IV. Secular Music in Mediæval Days.
- V. Mediæval Schools of Music.
- VI. The Music of Shakespeare's Day.
- VII. The Beginnings of the Opera.
- VIII. The Beginnings of the Oratorio.
- IX. George Frederic Handel.
- X. Johann Sebastian Bach.
- XI. Christoph Willibald Gluck.
- XII. Franz Josef Haydn.
- XIII. Wolfgang Amadeus Mozart.
- XIV. Ludwig van Beethoven.
- XV. Franz Peter Schubert.
- XVI. Romanticism in Germany.
- XVII. Mendelssohn and Schumann.
- XVIII. Romanticism in France.
- XIX. Frederic Francois Chopin.
- XX. Franz Liszt.
- XXI. Opera in the Nineteenth Century.
- XXII. Richard Wagner.

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- XXIII. The Influence of the Music Drama.
- XXIV. Johannes Brahms.
- XXV. Early Russian Composers.
- XXVI. Peter Ilytsch Tschaikowsky.
- XXVII. Russian Composers of Today.
- XXVIII. The Modern School of Scandinavia.
- XXIX. The Modern School of Czecho-Slovakia.
- XXX. The Modern School of Germany—Austria.
- XXXI. The Modern School of France.
- XXXII. The Modern School of Italy and Spain.
- XXXIII. The Modern School of England.
- XXXIV. Early Music in America.
- XXXV. Edward MacDowell.
- XXXVI. Modern American Music.

Lesson I

The Music of the Ancients

The most authentic record of the music of the ancients is that which is depicted by the bas reliefs and wall paintings of the Assyrians and Egyptians. Although the Hebrews were undoubtedly the best musicians of ancient days, they left no visible record of their musical instruments, for, fulfilling the letter of the law, the children of Israel made no graven images. The descriptions to be found in the Bible were made during the reign of James I of England, when practically nothing was known of ancient music, and the musical instruments in use at his time were substituted for those of Israel.

The Assyrians being a war-like race used instruments of percussion, and where wind instruments were employed, they were



ASSYRIAN INSTRUMENTS

- 1. Trumpet.
- 2. Drum.
- 3. Dulcimer.
- 4. Lyres and Tambourines.

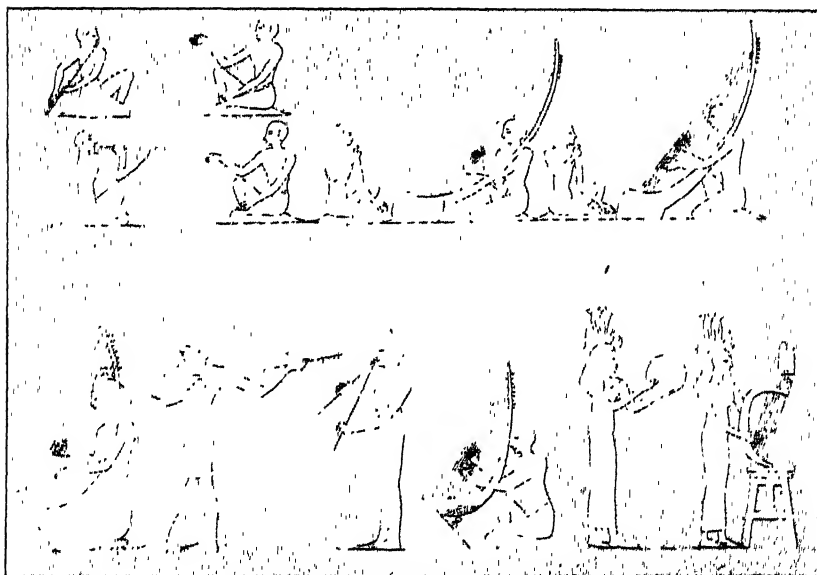
The History of Music



- ASSYRIAN INSTRUMENTS**
- | | |
|----------------------|-------------------|
| 1. Lyre, 5 strings. | 3. Assyrian lyre. |
| 2. Lyre, 10 strings. | 4. Assyrian lute. |
| 5. Double flute. | |

the military trumpets and drums. Their stringed instruments, of which the dulcimer (the ancestor of our zither) was the most popular, were all made with metal strings and very often metal janglers, similar to those now on tambourines, were attached. All Assyrian music was high pitched and penetrating. In some bas reliefs the figures of the women are seen pinching their throats as if attempting to produce a high shrill tone.

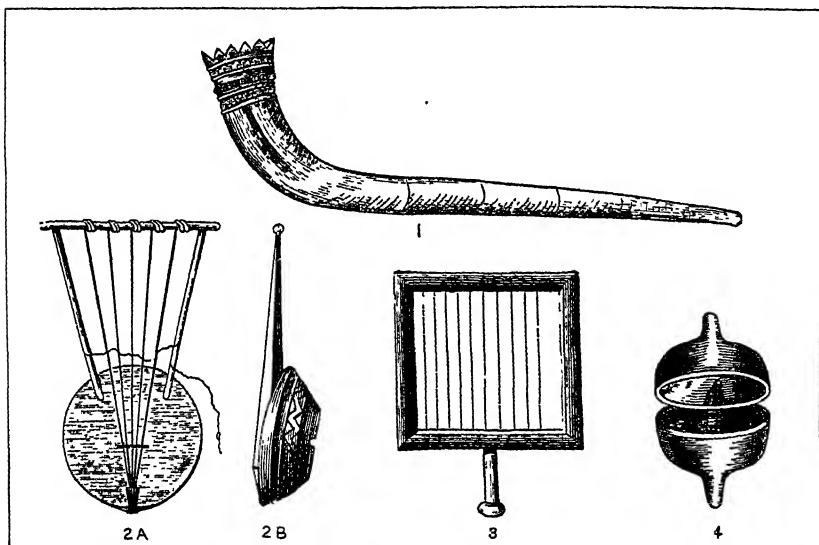
The Egyptians had a definite science of music which antedates 3000 B.C. and was closely connected



ANCIENT EGYPTIAN MUSICAL INSTRUMENTS

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with religion and astronomy. During the Golden Age, 500-200 B.C., music was employed not only as a social diversion, but also as a feature of the religious service. Professionally trained dancers and singers formed schools of music, where were also to be found large bands of instrumentalists and choruses. In many wall paintings there are representations of these large orchestras; they are always conducted by a leader, and a preponderance of stringed instruments is noticeable. The Egyptians used the lyre and the lute, but the national instrument



HEBREW MUSICAL INSTRUMENTS. 1, SHOFAR; 2A, 2B. HASUR, THE HEBREW ZITHER;
3, PSALTER, 4, CYMBALS

was the harp,* which is found in all sizes, from those carried in the hand, to the immense temple harps of twenty-three strings. In days of battle, trumpets and drums were employed. The wind instruments, which were the most popular in Egypt, were the single and double pipes or flutes. These blended well with the stringed instruments. A typical Egyptian instrument which the Hebrews and Greeks both borrowed from their Nile neighbors was the sistra or sistrum, a horse-shoe-shaped bar of metal with a handle. When this was shaken in

* It was while in captivity in Egypt that the Israelites learned the beauties of the harp, which they adopted as their national instrument. These small hand harps were those used by David. See Psalms CXXXVII, 1-5, XXXIII, XLVII.

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the hand the metal janglers fastened across it vibrated with a tingling rhythm, which was used to accompany the temple dances.*.

It was from the Egyptians that the Hebrews and Greeks obtained their knowledge of the science of music. The Hebrews also borrowed instruments from the Assyrians, as well as the Egyptians, and with the well-known musical ability which has always been an attribute of the Hebrew race, it is not surprising that the Israelites had a direct influence on musical development. Large choirs of voices and instruments were used in the religious service of the Hebrews, and during the reign of King Solomon it is said that as many as 4,000 musicians were employed in the temple services. All religious music was chanted by the priests and answered by the choir in the form known in the Catholic Church today as antiphonal singing.† (See Lesson III, Part



EGYPTIAN DANCE

II.) The earliest instrument of the Hebrews was the Shofar, a trumpet made from a ram's horn, and still used in the orthodox temples, to assemble the congregation on festival and holy days. These horns were duplicated in brass for

use in times of war. Strangely, we find no records of drums or percussion instruments being used by the Hebrews. Pipes and flutes were often combined with the lyre, with the psaltery and with the harp, and the toph is frequently noted in temple use.

ILLUSTRATIONS

35830 {*Kol Nidrei*}
{*Eih, Eih*}

Victor Salon Orchestra

9072 *Ribono Shel Olom*

Cantor Rosenblatt

4012 *Tikanto Shabos (Thou didst institute the Sabbath)*

Cantor Herschman

55274 *Al Chet*

Cantor Rosenblatt

6695 *Hebrew Melody (arr. Achron)*

Heifetz

* The toph, a Hebrew tambour with metal janglers, copied from the Egyptian sistrum, is undoubtedly the instrument used by Miriam to accompany her song of triumph (Exodus XV, 1). A toph was in the hands of Jephtha's daughter when she came forth to meet her father.

† The Psalms of David were written to be sung in this antiphonal manner. They are still used in this way as "Responsive Readings" in the Protestant churches.

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Lesson II

The Music of the Greeks

The Greeks adopted their musical science from the Egyptians. The study of music was considered of extreme importance by them and the education of the Greek youth comprised but two topics: music and athletics.

It is customary to divide Greek music into three general periods:

1. MYTHICAL AGE—prior to 675 B.C. (As the Pythian Games founded 1000 B.C. introduced musical contests, the knowledge of Greek musical science supposedly starts from that date.)



DESIGN FROM A GREEK VASE

It was during this period that the mythical stories of the power of music, as illustrated by Hermes, Pan, Apollo, Marsyas, Orpheus, and Amphion, originated. Homer (950 B.C.) is credited with the heroic poetry which was recited by the bards to the accompaniment of the lyre.

2. CLASSICAL PERIOD—650-338 B.C. Macedonian Conquest. This period really culminated in the fifth century in Athens. The greatest names associated with the music of this time were the musicians Terpander, Pythagoras, Arion; the poets, Alcaeus and Sappho; and the Attic School of Drama.

3. ALEXANDRIAN PERIOD—325 B.C. to the Christian Era. During these years original thought in art gave way to servile copying of past great works. This was the period of Roman music, which, like the other forms of art, was but a bad imitation of that of Greece.



TERPSICHORE

(Note example of primitive lyre)

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APOLLO

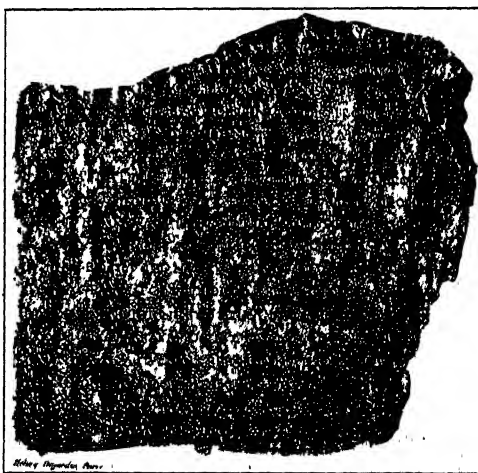
(Note example of later form of lyre)

The Greek scale was founded on the tetra-chord, meaning four tones. In different localities of Greece the position of the half tone in the tetra-chord varied, thus there were several principal scales: Dorian, Phrygian, Lydian, Mixo-Lydian, Hypo-Dorian, Hypo-Phrygian, and Hypo-Lydian.*

The Greeks were especially partial to stringed instruments, the lyre and cithara being the most popular. The wind instruments were the auloe or long flute, the single and double flutes, and syrinx or Pan's pipes, a mouth organ of seven reeds bound together. They used but few percussion instruments, and these were small in size, being mostly tambourines, cymbals, and the cistra. Trumpets and horns of brass were used occasionally and became very popular in later Roman days.

In the Greek theatre, the choruses and the dancers were of great importance. Many of the principal actors sang their lines with an accompaniment on the lyre.†

The method of notation employed by the Greeks was the use of letters above the words to indicate the pitch, but not the duration of the tone. In later days these were supplemented by a peculiar system of characters, which were used to indicate where the breath should be taken and which were thus a slight suggestion as to the rhythmic accent.‡



MARBLE TABLET OF THE HYMN TO APOLLO

* From the combination of two of the Greek tetra-chords our major and minor scales were developed.

† Originally the actors were the leaders of the two antiphonal choruses.

‡ Very few examples remain in existence of music written in the old system of the Greeks. See analysis of "Hymn to Apollo."

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FROM AN OLD MSS.

POPE GREGORY DICTATING HIS ANTIPHONAL

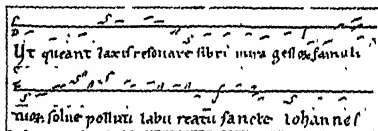
collected the old chants then in use, for a definite form of Church service, and sent missionaries to Northern Europe to teach the Ambrosian chant. Ambrose used four of the Greek modes known as Authentic. Little is known of his chant, save that it was metrical.

Pope Gregory (540-604) destroyed the Ambrosian chant and established the Gregorian chant or Plain-Song now in use in the Roman Catholic Church. These chants were written in a large book called Antiphonal or Antiphonarium, the tones being indicated by a system known as neume notation. Gregory added to the four Authentic modes—the four Plagal modes as well. He established schools for choristers* and gave a

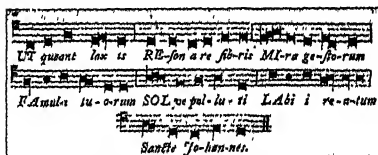
crecy as to these gatherings, and even the chants were sung in a low tone. With the establishment of the Greek Church, Greek methods were also employed. From the stories of St. Cecilia, St. Augustine and others, one may realize the important part music played in the early religious enthusiasm.

Secular songs and dances, as well as all instrumental music, became a part of the daily life of the people, but was entirely distinct from religious music until the time of the Crusades.

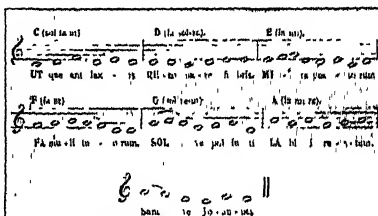
The important names of the Early Church school are: Ambrose (340-397), Bishop of Milan,



(a.) In Old Neumes.



(b.) In Gregorian Notation.



(c.) In Modern Notation.

THREE REPRESENTATIONS OF THE HYMN TO ST. JOHN THE BAPTIST

* Recall the early schools of music which were found in the British Isles. It was from the Irish monasteries that the earliest teachers for the Gregorian chant were chosen.

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GUIDO D'AREZZO

definite form to the Church service.

Huebald of Flanders (840-930) tried to establish harmony on the basis of scientific relationship of tone. He attempted reforms in notation and made use of parallel lines, to indicate tonal relationship, from which comes the present staff.

Guido of Arezzo* (995-1050) established the method of solfeggio, or singing by note, in use today, thus simplifying the teaching of music.

Guido discovered that the favorite hymn to St. John the Baptist possessed a peculiar characteristic, the opening syllable of each line being one tone higher than that preceding it. Guido took these syllables to represent the seven tones of the scale:

†*Ut* queant laxis.
Resonare fibris.
Mira gestorum.
Famuli tuorum.
Solve polluti.
Labii reatum.
Sancte Johannes.

English Translation

In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!

Guido also used colored lines on which the neumes were written, and indicated by means of letters before each line, that all neumes on said line were of a certain pitch. Those above and below were thus given a definite relationship. The line letters he employed were C, G, and F. The modern clefs are simply transformations of these original letter forms.

Franco of Cologne (thirteenth century) established a system of representing rhythm by measure. He employed four kinds of notes, from brevis (the shortest) to maxima (the longest). He was the first theorist to distinguish between duple and triple time, and advocated the use of



Ex Cod. v. 97. Bibl. Caput. Lindoburg.
 FROM "GERBERT'S SCRIPTORES"

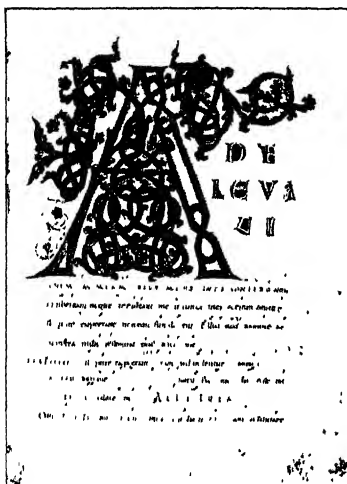
GUIDO OF AREZZO EXPLAINING HIS
 USE OF THE MONOCHORD TO THE
 BISHOP THEODALDUS

* Arezzo is a hill town in Italy between Rome and Florence. Many recent discoveries in Etruscan art have been found here.

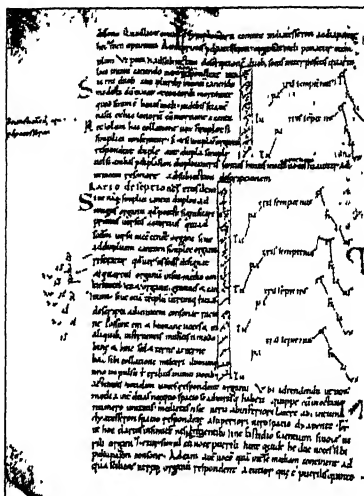
† For euphony "ut" was later changed to "do" and the seventh tone of the scale became "si" or "ti."

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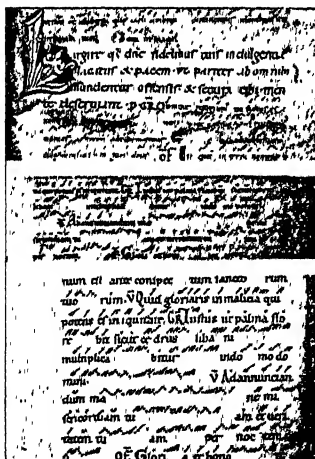
EXAMPLES OF EARLY NOTATION



FIRST PAGE OF THE GREGORIAN
ANTIPHONAL

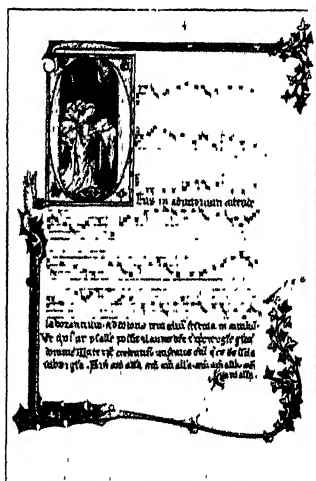


SPECIMEN OF HUCBALD MANUSCRIPT



OLD MANUSCRIPTS

- (a.) Zurich, Tenth or Eleventh Century
- (b.) Provence, Twelfth Century
- (c.) Zurich, Thirteenth Century



PAGE OF A THIRTEENTH CENTURY
MANUSCRIPT IN THE LIBRARY OF
THE UNIVERSITY OF MONTPELLIER

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triple time as "the perfect measure" for church music.

The three elements of music: rhythm, melody, and harmony, (Lesson III, Part I) were developed scientifically in the church school, in reversed order: harmony, melody, and rhythm. The general spread of musical science throughout Europe is to be noted in the fact that the reforms starting with Italy spread to Flanders, thence returned to Italy and back to Cologne.

ILLUSTRATIONS

(For analyses look under "Church")

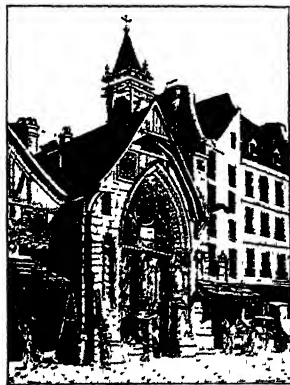
- 20896 *Ambrosian Chants: (1) *Veni, Creator, Spiritus (2) Te Deum* Palestrina Choir
20897 *Magnificat (Gregorian Chant) (Examples of Falso Bordone)* Palestrina Choir
21621 *Gregorian Chants:* $\left\{ \begin{array}{l} (1) \text{ Ave Maria} \quad (2) \text{ Kyrie Eleison} \\ (1) \text{ Dies Irae} \quad (2) \text{ Sanctus, Benedictus} \\ \text{from Requiem Mass in which Dies} \\ \text{Irae forms an integral part.} \end{array} \right\}$ Palestrina Choir
20897 $\left\{ \begin{array}{l} (1) \text{ Hymn to St. John the Baptist} \\ (2) \text{ Examples of Organum and Diaphony} \quad (3) \text{ Discant} \end{array} \right\}$ Palestrina Choir

Lesson IV

Secular Music in Mediæval Days

While the science of music was being developed under the direction of the Church, the real spirit of music was in the hands of the common people. All that is best in music rises from the natural feeling of the folk, and this is just as true in the early development as it is in the later founding of the modern national schools.

The early minstrels of the north were divided into two classes: the bard, who recounted deeds of chivalry; and the minstrel musician, who, in addition to his musical attainments, did tricks also, and frequently appeared as an actor in the early miracle and mystery plays. These men in France were known as jongleurs, or jugglers, in distinction to the troubadours, or French knights, who sang their lays to the fair court ladies. When the jongleurs settled in the cities these musicians formed guilds similar to those of the other trades, the earliest being the order of Jongleurs of St. Jullien in Paris, which held the right to produce all the music for that city and



CHURCH OF ST. JULLIEN,
PARIS, 1330

* Also known as Hymn of Charlemagne and Hymn of Jean d'Arc.

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PAINTING BY FRANZ HALS

THE JESTER

refused to allow any musician, not a member, to play there. This order was in existence until the reign of Louis XV. In England and Germany similar conditions were found, the town pipers of Germany existing in some places until the middle of the nineteenth century.

It is noted in general history, that, as a result of the Crusades, there ensued a period known as "The Age of Chivalry" (twelfth and thirteenth centuries). To this period belong the troubadours of France, Italy, and Spain (called *trouvères* in Northern France) and the *minnesingers* of

Germany. These men returning from the Orient brought instruments, poetry, and music from the Far East which were soon assimilated with their own.

The troubadours counted among their numbers William, Count of Poitiers (1080-1127); Richard I of England, "The Lion Hearted" (1157-1199); Chatelain de Coucy (1157-1192); King Thibaut of Navarre (1201-1254); and Adam de la Halle (1240-1287). The latter, known as "The Hunchback of Arras," was the most famous of the troubadours. To him is attributed the pastoral operetta "Robin and Marion," in which is to be found the germ of the comic opera of later days. The troubadours wrote in the simple style of the song, and accompanied their melody with stringed instruments. They frequently employed *jongleurs* to aid them in furthering their cause. When the later Crusades drew all the nobility to the East, the common people took up the development of music.

The *minnesingers* (literally translated "love singers") carried on the musical movement in Germany, and are contemporaneous with the greatest of the troubadours. They flourished during the period of Hohenstaufen



14TH CENTURY PRINT

WALTHER VON DER VOGELWEIDE

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NURNBERG, THE HOME OF THE MEISTERSINGERS



TRIAL OF A CANDIDATE FOR THE MEISTERSINGER GUILD



ST. CATHERINE'S CHURCH, NÜRNBERG, WHERE THE MEISTERSINGERS MET

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supremacy (twelfth and thirteenth centuries). They were not only musicians, but also the epic poets of the day, and the finest German poetic versions of mediæval legends are attributed to them. The greatest order of the minnesingers met in the Wartburg Castle in Eisenach, and included Hermann, the Landgrave of Thuringia, Gottfried von Strassburg, Heinrich Tannhäuser, Walther von der Vogelweide, Wolfram von Eschenbach. Their annual contest of song was immortalized by Wagner in "Tannhäuser."

To Gottfried von Strassburg, literature is indebted for the best Teutonic version of the old Celtic legend of "Tristan and Isolde,"

while Wolfram von Eschenbach in his "Parsifal" and "Titurel," gave to the world the greatest mediæval versions of the Holy Grail.†



HANS SACHS
(From the monument in Nurnberg)

With the decline of feudal power in the fourteenth century, the burghers and artisans of the towns formed the guilds of meistersingers (mastersingers) which reached their culmination of power in the sixteenth century. Through the efforts of these guilds the art of music became a trade as important as any other industry. Starting in the Rhine country, the movement spread to Bavaria. The most famous order of Nuremberg‡ was dominated by the great genius, Hans Sachs (1494-1576), known as "a shoe-

maker and a poet, too." The mastersingers built their songs according to strict rules. Their imagery was often weakened by their conventional method of composition, which was bound to the *tablature* or laws of the order.

ILLUSTRATIONS

20152	{ Duke of Marlborough War Song of the Normans (2) Crusaders' Hymn }	Victor Male Chorus
1272	Minnedied	McCormack
—*	Summertime (Minnesinger)	Dadmun
	Merci clamant (de Coucy) (2) Pour mal tems, ni pour gelée	
20227	{ Thibaut of Navarre Robins m'aime—"Robin and Marion" (2) J'ai encor un tel pale— "Robin and Marion" (Adam de la Halle) }	Dixon

* In preparation.

† Wagner obtained his inspiration for "Lohengrin" and "Parsifal" from Wolfram, while he follows the legend of "Tristan" as given by Gottfried, in his "Tristan and Isolde."

‡ Wagner's one comic opera, "Die Meistersinger von Nürnberg," tells of the customs of the most famous guild and its leader, Hans Sachs.

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Lesson V

Mediæval Schools of Music

The rise of definite schools of music was the result of the general musical knowledge which was fast spreading among the common people. With the establishment of the University of Paris in 1100, a school of music was considered as necessary as a school of science, and there is absolute proof that such a school existed in England, because of the manuscript of a six-part canon called "Sumer is icumen in" (probable date 1225 to 1240).

From France the movement spread to the Netherlands, then down to Italy, and gave rise to the birth of opera at the end of the Renaissance. The music of this period was originally all written for choruses, and was composed in the strict antiphonal style of the Gregorian chant, later developing into the polyphonic, or



ENGRAVING BY GARDANO, 1558

ADRIAN WILLAERT



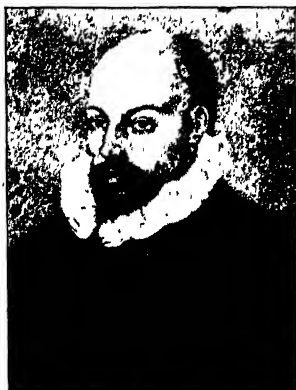
INSTRUMENTAL MUSIC OF THE FIFTEENTH CENTURY

many-voiced part writing. All music was composed on the strictest pattern of the contrapuntal development, the canon being the form most used as giving the greatest opportunity for the display of technical knowledge.

This development began in the Gallo-Belgic School (1360-1460) and was brought to its culmination by the great school of the Netherlands (1425-1625). William Dufay (1400-1474), the greatest genius of the Gallo-Belgic School, was in reality the founder of its more important successor.

The existence of the Netherland School is divided into four periods:

The History of Music



ORLANDO DE LASSUS

First Period (1425-1512). Perfection of technical counterpoint. Chief masters, Johannes Okeghem (1430-1513), and his pupils, Jacob Hobrecht (1430-1506), Antoine Brumel (1460-1520). Canonic writing was brought to its culmination during this period.

Second Period (1455-1526). Attempts were made to acquire pure tonal beauty. The greatest master was Josquin des Pres (1450-1521), a pupil of Okeghem, who was the first musician having sufficient musical science at his command to be able to write freely. Martin Luther was his friend and was doubtless influenced and aided by

Josquin in his use of folk melodies. Luther once said of him, "Josquin is a master of the notes; they have to do as he wills; other composers must do as the notes will."

Johannes Tinctor (1446-1511) belongs to this period. He was the first of the Netherland masters to go to Italy. In 1455 Tinctor became Court Director for Ferdinand of Aragon at Naples, and is credited as being the founder of the Neapolitan School of *bel canto*.

Third Period (1495-1572). Development of tone painting and secular music. The chief masters of this period carried the science of the north into Italy. The most important genius was Adrian Willaert (1480-1562), who founded the instrumental school of Venice.* In 1527 Willaert was appointed choir master of St. Mark's, Venice. Noting that there were two organs in the opposite choir lofts, Willaert determined to use them in the antiphonal manner. His pupils, Cyprian de Rore (1516-1565), the first to use chromatic harmony, and Andrea Gabrielli (1510-1586),



MICHAEL PRAETORIUS

* The development of the viol family (violin, viola, violoncello, contra bass) is a direct result of the intercourse between Venice and the Far East. The rebec of the East was combined with the crwth of Northern Europe and became the viol; this reached its perfection of development in the School of Cremona (established by Amati in 1520), which was especially prominent during the seventeenth and early eighteenth centuries. (See Lesson XXV, Part III.)

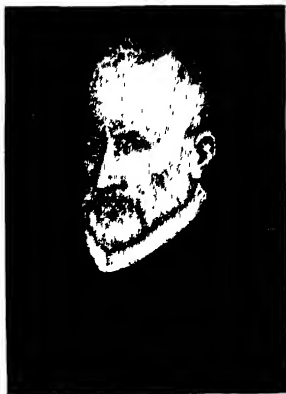
The History of Music

the first to use instruments in the antiphonal manner, carried on Willaert's ideas and made the school of Venice of supreme importance.

Claude Goudimel (1502-1572), another pupil of Josquin, carried Netherland teachings into Italy and founded the great choral school of Rome, where Palestrina received his earliest teaching. Other composers of this period were Nicolas Gombert (1495-1570), Jakob Arcadelt (1514-1560), noted for his Madrigals, and Clement Jannequin (sixteenth century), who attempted to imitate the sounds of nature. They wrote secular music almost exclusively and are the first composers of descriptive music.

Fourth Period (1520-1625). Counterpoint becomes subservient to expression. This period is dominated by Orlando de Lassus (1520-1594), who was known throughout Europe as "The Prince of Musicians." He is said to have written over 2,500 compositions. A complete master of counterpoint, de Lassus wrote in all styles. Often his music is as stiff and conventional as Okeghem's; again it is filled with the most modern chromatic harmonies, yet it ever abounds in the highest and truest religious expression.

Jan Peter Sweelinck (1540-1621) and Philip de Monte (1521-1603), both men of talent, were completely overshadowed by the greater genius of de Lassus.



PALESTRINA



SETHUS CALVISIUS

In Germany, Sethus Calvisius (1556-1615) and Michael Praetorius (1576-1621) played important parts in the development of contrapuntal form.

Contemporaneous with this period was Giovanni Pierluigi Sante, called Palestrina from his birthplace (1514-1594). Palestrina may be claimed as a direct descendant of the Netherland School, for he was an early pupil of Goudimel's famous school in Rome. With Palestrina, polyphonic religious music was brought to its culmination, and it may be rightly claimed that no church music since his day has reached the truly religious

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height of Palestrina's Marcellus Masses. These works were written in 1562 at the request of Pope Pius IV, who wished to prove to the Council of Trent that music could be religious and popular at the same time. Palestrina and his followers, Nanini (1540-1607), Allegri (1584-1662), and Anerio (1560-1630) helped to give again to the Roman Catholic Church the purity and strength of the Gregorian type of expression.† They also laid the foundations for the great chorus singing of the oratorios and operas of the next century.

ILLUSTRATIONS

—*	<i>Sumer is icumen in</i>	
20228	{ <i>Il bianco cigno</i> (Arcadelt) <i>Mon Coeur se recommande a vous</i> (de Lassus) }	Raymond Dixon
22075	{ <i>Au Joli Jeu</i> (With Good Fun) (Jannequin) <i>Matona, mia cara</i> (Matona, Lovely Maiden) (de Lassus) <i>Motet and Madrigal Group under direction of</i> Dr. H. Opiensky }	
21622	{ <i>Ave Maria</i> (Arcadelt) (Homophonic style of classic period) } <i>Adoremus Te</i> (Palestrina)	Palestrina Choir
20897	<i>Antiphonal setting of "Gloria Patri"</i> (Palestrina)	Palestrina Choir
9159	<i>O Bone Jesu</i> (Palestrina)	Florentine Choir
80160	<i>Mass in the Eighth Mode</i> (de Lassus)	State-Cathedral Choir
20898	{ <i>Popule Meus</i> (Palestrina) <i>Antiphonal Choirs</i> } <i>Motet "Sicut Cervus"</i> (Palestrina) }	Palestrina Choir
20410	{ <i>Hodie Christus Natus Est</i> (Palestrina) } <i>Crucifixus</i> (Lolla)	Dayton Westminster Choir
21623	{ <i>Joseph Mine</i> (Calvisius) <i>Lo, how a Rose e'er blooming</i> (2) <i>To us is born Immanuel</i> (Praetorius) }	Palestrina Choir
35941- 35944	{ <i>Missa Papae Marcelli</i> (Palestrina) }	Westminster Cathedral Choir

Lesson VI

The Music of Shakespeare's Day

Every student of Shakespeare knows how frequently the great master of drama refers to music, and how accurate are his statements regarding the art. Only one who loved and thoroughly understood the scientific side of music could make reference to it with such unerring accuracy; consequently, in recent years the students of early music have turned to Shakespeare as an outstanding authority regarding the music of his time.

It was during Shakespeare's day that both the opera and the oratorio were born (1600); it is natural, therefore, that the attention of the world's music historians should have been directed especially toward those countries where these forms were being developed.

* In preparation

† Pope Pius X returned to the use of the Gregorian Chant and to the style of the mediæval church writers.

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Yet the England of Shakespeare's time possessed a knowledge and culture in music which has rarely been equalled by any nation at any period of history. One who could not play or sing, read music at sight, or improvise a part, either vocally or on some instrument, was considered an illiterate.

Queen Elizabeth herself was an excellent performer on the Virginals, a keyboard instrument which was named for her, "The Virgin Queen." In her Court were many excellent musicians including, Doctor William Byrd who was the Queen's teacher and great friend. Thomas Morley, John Bull, Orlando Gibbons, John Dowland, the chief lute player of the day, and Thomas Weelkes. They were all remarkable composers, whose names are quite as great an honor to England as are those of some of the literary men of their period.

It was a time of really great musical development in England, which prepared the way for the climax of English musical art brought to its culmination by the genius of Henry Purcell in the next century.

Although the English masters of the Elizabethan period did not employ orchestral combinations, there was a great deal of concerted music. It is said that Queen Elizabeth always had music with her meals, her orchestra consisting of "twelve trumpets and two kettle-drums, with fifes, side drums and cornets." Every gentleman's house was equipped with what was called "a consort of instruments" consisting of either all viols, in various sizes, or viols, virginal, flutes and lutes. On these instruments, the host and his friends were wont to play for their evening's entertainment. Every barber shop was similarly equipped, so that the customers could play while waiting their turn.

The musicians of that day were held in considerable esteem, for King Henry VIII, Edward VI, Queen Mary and Queen Elizabeth were all accomplished musicians. But the average professional performer on a musical instrument did not enjoy such rank, Shakespeare usually depicting them as "villains" or "musical vagabonds." A law of that time promised "strict punishment" to all minstrels, wandering abroad, which classified them as "rogues, vagabonds and sturdy beggars." In fact there seems to have been at one time so much music made by "unprofitable pipers and fiddlers," that it was declared a public nuisance.

Much of the music mentioned by Shakespeare and employed in the first performances of his plays was taken from the folk songs or composed songs already in existence. Byrd made several books of arrangements for Queen Elizabeth of such old airs as "Sellenger's Round," "Greensleeves," "Hearts Ease," "The Carman's Whistle," "O Mistress Mine," and "Peg-A-Ramsey" all airs mentioned by the

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great bard in several of his plays. The song of "O Willow, Willow" is a very old air which Shakespeare used for Desdemona in "Othello."

The singing of rounds or "Catches" was a very popular sport of the frequenters of the taverns and Shakespeare makes use of this musical medium in "Twelfth Night," "The Tempest" and several of his other comedies. Catches developed among the higher classes into definite canonical singing which often became very intricate. The singing of Madrigals was also enjoyed by many of the young people of the day and this complicated form of vocal counterpoint reached its perfection soon after this period. It was the custom for these madrigal singers to sit around a table and therefore this music is frequently referred to as "Table Music."

Some of the works of Shakespeare inspired musicians of his day just as they have inspired later composers. Many of the Shakespearean plays were given their productions with the musical accompaniment, which had been actually composed for the performance.

ILLUSTRATIONS

E405	<i>Now is the Month of Maying (Morley)</i>	<i>English Singers</i>
E446	<i>The Turtle Dove</i>	<i>English Singers</i>
E422	<i>Sing We at Pleasure (Weelkes)</i>	<i>English Singers</i>
E446	<i>To Shorten Winter's Sadness (Weelkes)</i>	<i>English Singers</i>
—*	<i>Ophelia's Songs—"Hamlet"</i>	
—*	<i>Desdemona's Song—"O Willow, Willow"—"Othello"</i>	
—*	<i>What Shall He Have That Kills the Deer? (Old Glee)</i>	<i>"As You Like It"</i>
—*	<i>O Mistress Mine—"Twelfth Night"</i>	
20445	{ <i>Sellenger's Round (Elizabethan Folk Dance)</i> <i>Gathering Peascods (Elizabethan Folk Dance)</i> }	<i>Mayfair Band</i>
H6301	<i>Galliard (Gagliarda) (Galilei)</i>	<i>Toscanini Orchestra</i>
—*	<i>Hold Thy Peace, Thou Knave (Old Catch)</i>	<i>"Twelfth Night"</i>
—*	<i>When That I Was a Little Tiny Boy—"Twelfth Night"</i>	
—*	<i>Greensleeves</i>	
C1337	{ <i>O Lord Increase My Faith (Orlando Gibbons)</i> <i>God is Gone Up</i> }	<i>York Minster Choir</i>
C1334	<i>Christe quæ lux es et dies (Old Christmas Carol) (Byrd)</i>	<i>York Minster Choir</i>

Lesson VII

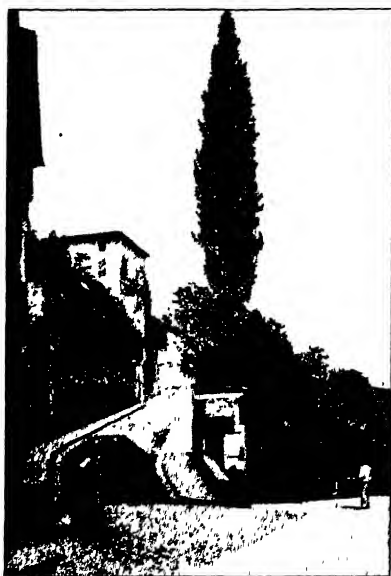
The Beginnings of Opera

In the development of secular music through the mediæval period, the Mysteries and Miracle Plays were given with music. Occasionally pastoral plays were produced with music by the troubadours; yet no real development, combining the drama with music, took place until

* In preparation.

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the seventeenth century. Through the efforts of a band of wealthy Florentine nobles the form of opera was given to the world. This group of men, known as the "Camerata," believing that the Greeks had recited their dramatic lines to a musical accompaniment, made several attempts to recreate this form. A short poetic work on the mythical story of "Dafne," built on this musical plan, was produced in 1597. Thus was given to the world monody, or single melody with the accompaniment subordinated. In "Dafne" the "Camerata" presented the principles of the modern music drama; namely, that drama, music, and interpreter should be of equal importance.



FIRENZE, BARDI PALACE, WHERE THE
"CAMERATA" MET

In 1600 the real movement began with the publishing of the score of "Euridice," a music drama by Peri and Rinuccini.* This work was produced for the marriage of Maria de Medici to Henry IV of France, and scores were sent all over Europe. From Florence the movement spread to the other schools of Italy, to France, Austria, and Germany.† Its development in Italy is coincident with the rise of the three Italian Schools: Rome, Venice, and Naples.

ROME.—Development of choruses, particularly noticeable in the interest shown in oratorio. Carissimi (1640-1674). Greatest oratorio writer of Rome.

VENICE.—Instrumental development and marvelous stage equipment. Opera divided into Opera Seria and Opera Buffa. Monteverde (1567-1643) introduced violins into the orchestra. Cavalli (1600-1676) introduced the comic element into opera. Cesti (1620-1669), pupil of Carissimi, attempted to combine ideas of his master and Cavalli, and divided the opera into Opera Seria and Opera Buffa.

* Collaborating with them was Caccini, another Florentine musician, who contributed many beautiful airs in Peri's "Euridice." During the same year Caccini published his own setting of the same libretto.

† While Italy, France, Germany, and England had well established schools of music during the seventeenth century, in America our settlements in Virginia, New York, Massachusetts, and Pennsylvania were only just beginning.

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Caldara (1678-1763), a prolific composer of operas, oratorios, and masses.

NAPLES.—Vocal display becomes of greater importance than dramatic action. Stradella (1645-1681?); Alessandro Scarlatti (1659-1725), contemporary of Händel.



JEAN PHILIPPE RAMEAU

FRANCE.—The opera takes at once a popular place, due to the influence of Perrin and Lully, who held from the French government the exclusive rights to produce opera in France. Perrin (1620-1675), founder of French Opera; Lully (1633-1687), founder of Italian Opera in France; Rameau (1683-1764), contemporary of Händel.

GERMANY.—The † Thirty Years' War made the expense of opera practically impossible, and there were but few works in this form written by German composers. These were in absolute imitation of the Italian and French works of the period. A number of opera houses under noble patronage were built.

ENGLAND.—Chiefly influenced by the Italian type of Opera Seria. Henry Lawes (1595-1662), composed music for Masques and Interludes; Pelham Humphreys (1647-1674), founder of English Opera; Henry Purcell (1658-1695), greatest English composer.

At the time of Händel, the Opera Seria had long been separated from the true music drama, and was in reality simply a string of recitatives and arias, sung by actors in costumes, and with elaborate stage settings, but as the individual vocal display was the only point which musicians seriously considered, there was practically no true dramatic action.

ILLUSTRATIONS

H6301	<i>Gagliarda</i> (Galliard) (Galilei)	<i>Toscanini-Orchestra</i>
21752	{ <i>Funeste piaggie</i> —"Euridice" (Peri) <i>Non piango e non sospiro</i> —"Euridice" (Caccini)}	<i>Royal Dadmun</i>
21747	{ <i>Intorno all' idol mio</i> (Cesti) <i>Ecco purch' a voi ritorno</i> —"Orfeo" (Monteverde) (2) <i>O cessate di piagarmi</i> (Scarlatti)	<i>Ralph Crane</i>
4009	{ <i>Caro mio ben</i> (Giordani) <i>I Attempt from Love's Sickness to Fly</i> (Henry Purcell)}	<i>Royal Dadmun</i>
D699	<i>Beggar's Opera</i> —Selection	<i>Eighteenth Century Orchestra</i>
C1314	<i>Trumpet Tunes and Airs</i> (Purcell)	<i>Dr. Henry Ley</i>
—*	<i>Aria "Dido and Aeneas"</i> (Purcell)	<i>Suddaby</i>

* In preparation.

† The remarkable growth of instrumental forms in Germany is a direct result of the bringing into the country of all the folk music of the various nations engaged in this struggle.

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Lesson VIII

The Beginnings of the Oratorio

The early oratorio is more closely related to the Miracle Plays than is the opera, yet the first oratorio, as such, grew out of a movement which took place in Rome and which was similar to that of the Florentine "Camerata." St. Philip Neri (1515-1595), a pious priest of the Church of St. Maria in Vallicelli, made it his custom to invite the young people of the church to come one evening each week to his private oratory, and there they enacted scenes from the Bible.



MUSICAL NOTATION OF THE OPENING SCENE OF THE FIRST ORATORIO (1600)

Finding that the interest was greatly enhanced by music, the good St. Philip persuaded some of his friends, among them Palestrina and his followers in the Roman School, to help him by writing musical accompaniment for these short Biblical plays. Thus there came into being the "Society of Oratorians of Rome," their first complete work appearing in 1600. This was called "The Representation of the Soul and the Body," and was composed by Emilio Cavaliere (1550-1599), whose pupil, Carissimi, carried on his work. His ideas spread through the other schools of Italy, and to France, Germany and England.

In Germany these musical settings of sacred subjects were always used as a part of the Church service and were known as Church Can-

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HEINRICH SCHÜTZ

tatas and Passion Music, as well as by their Italian name of Oratorio.

The most famous German composer of sacred music was Heinrich Schütz (1585-1672). Sent to Venice to study organ under Giovanni Gabrieli, he brought back to Germany many of the ideas of the Italian music masters. The first German opera, a setting of Peri's "Dafne," is credited to Schütz, but it is as an oratorio composer that he holds first rank. In his "Resurrection" (1623), "Seven Last Words" (1645), and Sacred Symphony Motets (1629-1650), the treatment of his choruses is remarkable for brilliancy and grandeur.

As the opera developed vocally and instrumentally, so in its turn did the oratorio, until at the time of Händel, it ranked with the opera as the greatest vehicle of vocal expression in music.

ILLUSTRATIONS

4003	{ <i>Vittoria, mio core!</i> (<i>Carissimi</i>) <i>Come raggio di sol</i> (<i>Caldara</i>) }	<i>Dadmun</i>
H6324	<i>Sound an Alarm—"Judas Maccabæus"</i> (<i>Händel</i>)	<i>Evan Williams</i>
20620	<i>Pastoral Symphony—"The Messiah"</i> (<i>Handel</i>)	<i>Victor Orchestra</i>
9104	<i>I Know That My Redeemer Liveth—"The Messiah"</i>	<i>Lucy Marsh</i>
9018	{ <i>Glory to God—"The Messiah"</i> <i>Behold the Lamb of God—"The Messiah"</i> }	<i>Royal Choral Society</i>
9019	{ <i>Surely He Hath Borne—"The Messiah"</i> <i>All We Like Sheep—"The Messiah"</i> }	<i>Royal Choral Society</i>
35768	<i>Hallelujah Chorus—"The Messiah"</i>	<i>Trinity Choir</i>
DB907	<i>Have Mercy, Lord, on Me—"St. Matthew Passion"</i> (<i>Bach</i>)	<i>Offers</i>
D1084	<i>We Bow Our Heads—"St. Matthew Passion"</i> (<i>Bach</i>)	<i>Westminster Abbey Choir</i>

Lesson IX

George Frederic Händel

George Frederic Händel (1685-1759), although contemporaneous with the great Bach, belongs not only to the German School, but by reason of the circumstances of his artistic career is also identified with the Italian and English Schools. Coming early under the influence of Keiser and Mattheson, he was attracted by the Italian Opera and

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left Germany for a period of study in Italy. His brilliant musicianship attracted universal attention and he was soon recalled to Hanover as Court Director. This position he deserted to direct Italian Opera in England, which caused him to fall into disfavor in Germany. The accession of the House of Hanover to the English throne placed Händel in an embarrassing position, but his remarkable genius in composing "The Water Music" for the new King of England, again won him recognition and he received a royal appointment which he held until his death. Händel wrote over forty operas in



GEORGE FREDERIC HÄNDEL

the style of the Opera *Seria*; they are practically obsolete today. When he was fifty-three years old he gave up operatic composition and devoted his entire time to oratorio. His greatest works are "The Messiah," "Samson," "Saul" and "Judas Maccabæus." A brilliant organist, Händel left but few compositions for the organ. Some short, clever fragments for the harpsichord bear witness to Händel's skill on that instrument. His use of the orchestra in his operas and oratorios shows power and great dramatic variety, yet he wrote but few purely instrumental compositions.

Although the most popular composer of his time, Händel's works, with the exception of his oratorios, have but little influenced the music of later days.

ILLUSTRATIONS

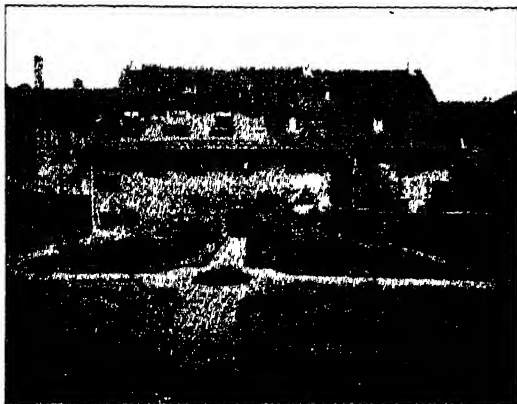
20451	<i>Gavotte</i>	<i>Victor Orchestra</i>
6753	<i>Largo—"Xerxes"</i>	<i>Schipa</i>
1193	<i>Harmonious Blacksmith—Suite V (Harpsichord)</i>	<i>Landowska</i>
H6144	<i>O Sleep Why Dost Thou Leave Me—"Semele"</i>	<i>Gluck</i>
C1314	<i>Organ Concerto in G Minor</i>	<i>Dr. Henry Ley</i>

Lesson X

Johann Sebastian Bach

In the middle of the nineteenth century, Robert Schumann declared boldly: "To Johann Sebastian Bach music owes as great a debt as does a religion to its founder." It is true that the history of modern music actually begins with Bach, whose remarkable development of instrumental forms is the foundation on which all modern music really rests. It has been said that if all the music since Bach's time should be lost to the

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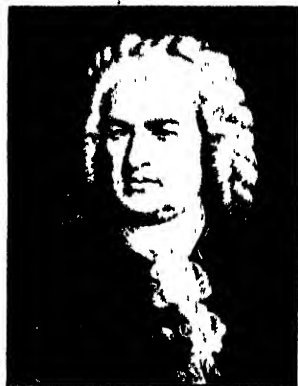
BACH'S BIRTHPLACE IN EISENACH

the fact that his only choral writings were in the forms used for the Church service. He laid the foundation for modern piano-forte technic with his remarkable work, "The Well-Tempered Clavichord." Bach's violin studies comprise about one-third of the modern violinist's repertoire; while his organ compositions are justly regarded as being the fundamental foundation on which modern organ playing is built.

The last twenty-seven years of Bach's life were spent in Leipsic, where he was director of the Thomas Church and the famous choir school adjoining it. His cantatas, oratorios, and Passion music belong to this period, as do the greatest of his organ compositions. These works were written for the Church services and bear the in-

world, it could be re-created from the Bach manuscripts.

Johann Sebastian Bach (1685-1750) is a direct musical descendant of the old German town pipers and all his music reflects Protestant Germany. Bach's entire life was spent in his native land, which doubtless accounts for



JOHANN SEBASTIAN BACH



MORNING PRAYERS IN THE HOUSE OF BACH

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scription, "To the glory of God alone." After these compositions had served their purpose, they were laid aside. Many of the greatest of the Bach manuscripts were rediscovered through the efforts of Felix Mendelssohn and Robert Schumann. In instrumental forms Bach brought the fugue to its perfection. He glorified the folk dances by his marvelous treatment of them in the partita or suite, and laid the foundations for the later development of the sonata.†



THOMAS CHURCH, LEIPSI, WHERE BACH WAS CANTOR

Bach was the culmination of all the greatness of the contrapuntal schools of England, France, Netherlands, and Italy (Lesson V, Part II), combined with the deep poetic insight into the true ideality of music. For this reason his works may be regarded as the embodiment of the science of music, yet they will always make a direct appeal to the human heart.

ILLUSTRATIONS

9284	{ <i>Fugue in C Minor</i> <i>Fantasia in C Minor</i> }	Organ	Dupré
1136	<i>Menuet (Bach-Winternitz)</i>		Kreisler
9124	{ <i>Prelude and Fugue in C Minor</i> <i>Prelude and Fugue in C Major</i> }		Harold Samuel
6914	<i>Suite No. 2 in B Minor</i>	} Chicago Symphony Orchestra	
6915	{ <i>Overture: Rondeau; Sarabande; Bouree;</i> <i>Polonaise, Double; Minuet Badinerie</i> }		
6635	<i>Adagio from Toccata in G Major</i>		Casals
—*	<i>My Heart Ever Faithful</i>		
6621	<i>Sarabande</i>		Rachmaninoff
6751	<i>Toccata and Fugue in D Minor</i>	Philadelphia Symphony Orchestra	
68912	{ <i>The Lord Shall Be Honored—"Christmas Oratorio"</i> <i>Bow With Thanks—"Christmas Oratorio"</i> }	Chorus of Singing Academy	

* In preparation.

† The forms used in Bach's day are fully described in Lesson XXIX, Part III. If possible these forms should be considered at this time. Students should prepare short papers on "A Comparative Study of Bach and Handel," who were born the same year. This should be done from a personal side, as well as from a study of their compositions, as it will in that way make a stronger appeal to each individual student.

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*D1127	<i>Mass in B Minor—Gloria in Excelsis Deo—I-II</i>	} <i>Royal Choral Society with Royal Albert Hall Or- chestra</i>
*D1114	<i>Qui tollis</i>	
*D1113	<i>Patrem omnipotentem</i>	
*D1113	<i>Crucifixus</i>	
*D1123	<i>Sanctus</i>	
*D1114	<i>Hosanna in Excelsis</i>	

Lesson XI

Christoph Willibald Gluck

Christoph Willibald Gluck (1714-1787) was the first great composer to interest himself in the reform and development of opera. Although an Austrian by birth all of Gluck's education and operatic development took place in Italy and in Paris, and his name is always associated with the rise of French opera.

At the time of Gluck the form known as "Oratorio Opera"† held sway throughout Italy, Germany, and England—the French School being less influenced by its preposterous absurdities than any of the others. Definite interest in the drama was more apparent during the eighteenth century in France than in any other country, and this was largely responsible for the fact that it was there that the efforts of Gluck were made.



CHRISTOPH WILLIBALD GLUCK

Gluck, in his preface to his opera "Alceste," declares, that "Simplicity and Truth are the sole principles of the beautiful in Art." Feeling that truth was handicapped by the superficialities of the day, Gluck declared boldly against the then existing form of opera, and laid down the principles on which the modern music drama has since been built. (See Lesson VII, Part IV.) He demanded a libretto which should not only be good poetry, but good drama as well, and he wrote

music to conform to the plot and in the strictest sense to interpret the situations. The overture became in reality the true prelude or preparation for the action which was to follow. The old rules regarding arias were laid aside, so that when the dramatic situation should call for a certain actor, that person should appear and sing his aria, with-

* May be obtained on order.

† Review briefly the beginnings of opera and the form of Händel. Chronologically Gluck follows Handel, though he was fully half a century in advance of his time. The difference between the Courts of Vienna and Paris should be noted, the purely Italian influence of the late Renaissance that had crept into Vienna and the national spirit which was awakening in Paris. The greatest literary men of Paris in the late seventeenth century—Moliere, Racine, Corneille, etc., should be recalled, in relation to the return of interest in the classical drama which still existed at this time. Note the use of the Ballet, a favorite form in French Opera.

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out regard for the display of his powers of vocalization, but only with simple dramatic effect.

Gluck's ideas caused a small musical revolution in France; part of the Court sustaining the Italian form, which was ably championed by Piccini, the other declaring for Gluck, the reformer of French opera. Although Gluck founded no school, his influence is felt in the works of Mozart, Beethoven, and von Weber, but it was not until the time of Richard Wagner that Gluck's true greatness was realized.

Gluck wrote thirty operas, of which "Alceste," "Orfeo," "Armide," "Iphigénie en Tauride," "Iphigénie en Aulide" are the greatest and best known. These works are still given, both on account of their historical interest, as well as their true dramatic and musical worth.

ILLUSTRATIONS

20563	<i>Musette—"Armide"</i>	<i>Victor Concert Orchestra</i>
6803	<i>Che farò senza Euridice (I Have Lost My Euridice)</i>	<i>"Orpheus" Onegin</i>
6834	<i>Ballet Music—Dance of the Happy Spirits "Orpheus"</i>	<i>Detroit Sym. Orchestra</i>
H6375	<i>Duennities du Styx "Alceste"</i>	<i>Jeritza</i>
19724	<i>Gavotte from "Iphigenia"</i>	<i>Victor Orchestra</i>
78890	<i>Tantum Ergo (adapted to March in "Alceste")</i>	<i>Russian Symphonic Choir</i>
6546	<i>Caprice on Airs de Ballet—"Alceste"</i>	<i>Bauer</i>

Lesson XII

Franz Josef Haydn

Franz Josef Haydn* (1732-1809) is called the "Father of the Sonata." He may also be called the father of the string quartet and the symphony orchestra, for it was he who established the string quartet, and who divided the Symphony orchestra into four divisions; namely, strings, wood-winds, brasses and percussion instruments. Haydn established the definite form known as the "Sonata Form," upon which all the first movements of sonatas, duets, trios, quartets, etc., concertos and symphonies since his day have been built. (See Lesson XXX, Part III.)

Most of Haydn's early life was spent in Vienna, where he directed the music for Count Esterhazy at his famous castle modeled after the French palace at Ver-



FRANZ JOSEF HAYDN

* Recall that Haydn and George Washington were born the same year, 1732. Although Germany at this time fixes the forms for future development in music, America was doing a far more important act for the world by establishing the form for future government of the people.

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sailles and located just outside the Austrian capital. It was while in the service of Esterhazy that Haydn developed his instrumental forms and perfected the arrangement of the symphony orchestra. In his later years Haydn visited England, where he heard and became enthusiastic over Händel's works. Haydn was warmly received in England, where his works met with a universal success. On his return to Vienna he wrote several oratorios in the Händel style, of which "The Creation" (1798) and "The Seasons" (1801) are the most famous. (See Lesson XII, Part IV.)

Haydn's style was clear and bright, sincere in spirit and genial in melody. Haydn was the teacher of both Mozart and Beethoven.

A comparative historical table of the rulers of the latter half of the eighteenth century will be of interest in the study of this period.

FRANCE:

Louis XV, 1715-74. Seven Years' War, 1756-63.

Louis XVI, 1774-92.

Revolution, 1789-95.

Napoleon, 1795.

Napoleon made Emperor, 1804.

AUSTRIA:

Maria Teresa, 1740-80.

GERMANY:

Frederick the Great of Prussia, 1740-86.

RUSSIA:

Catharine II, 1762-96.

ENGLAND:

George III, 1760-1820.

AMERICA:

French and Indian War, 1754-1763.

Revolutionary War, 1776-1783.

Adoption of Constitution and the founding of the Republic.

George Washington, 1732-1799.

ILLUSTRATIONS

	<i>Surprise Symphony (Haydn):</i>	
7058	<i>Adagio and vivace (First Movement)</i>	} <i>Koussevitsky-Boston Symphony Orchestra</i>
7059	<i>Andante (Second Movement)</i>	
7060	<i>Menuetto (Third Movement)</i>	
	<i>Allegro di molto (Fourth Movement)</i>	
6701	} <i>Quartet in D Major</i>	<i>Elman String Quartet</i>
6702		
6634	<i>Theme and Variations "Emperor Quartet"</i>	<i>Elman String Quartet</i>
D1213	<i>Rolling in Foaming Billows "The Creation"</i>	<i>Radford</i>
20215	<i>Toy Symphony</i>	<i>Victor Orchestra</i>

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Lesson XIII

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) was one of the most human and lovable of the great composers. The period in which he lived was one of romantic interest, and his early life as a musical prodigy before the principal courts of Europe reads like a fairy tale.

At no time in the history of the world has the court life of Europe been so lavish as during the later half of the eighteenth century. One of the greatest prodigies the world has ever known, the boy Mozart, with his sister Maria Anna, soon became the court favorite and traveled not only in Austria, but to France and Italy as well. It was but natural that the youthful genius should be influenced by these experiences. There is a delicacy and refinement in Mozart's musical expression which is not found in the works of his master, Haydn.

From his seventh year until his death at the age of thirty-five, Mozart's genius poured forth a spontaneous stream of over a thousand melodious compositions, many of which were not published during his lifetime. Mozart wrote in all the instrumental forms of his day. He also composed many operas and oratorios. Of his forty-nine symphonies, the three greatest are E-flat, G-minor, and C-major ("Jupiter"). These works were all written in six weeks during the summer of 1788.

As a composer of opera Mozart still remains pre-eminent. (See Lesson VIII, Part IV.) His dramatic works show great individual genius, but little regard for the previous reforms of Gluck. His arias have never been surpassed and his dramatic simplicity has rarely been equaled by succeeding composers. Mozart's greatest operas, "The Marriage of Figaro," "Don Giovanni," and "The Magic Flute," are still popular favorites with singers and the public as well. Gifted with a marvelous spontaneous melody, Mozart's music, even in his strictest contrapuntal compositions, possesses a simplicity and naïve grace which charms all hearers.

ILLUSTRATIONS

- | | | |
|-----------|---|-------------------------------|
| 9201-9204 | <i>Symphony in C, No. 41—"Jupiter"</i> | Coates and Symphony Orchestra |
| | <i>Symphony in G Minor:</i> | |
| 9116 | <i>Allegro molto (First movement)</i> | Royal Opera Orchestra |
| 9117 | <i>Andante (Second movement)</i> | |
| 9118 | <i>Menuetto (Third Movement)</i> | |
| | <i>Allegro assai (Fourth movement)</i> | |
| 1199 | <i>Menuet—"Don Juan" (Harpsichord with strings)</i> | Landowska |
| 1193 | <i>Turkish March (Harpsichord)</i> | Landowska |
| H818 | <i>Deh vieni alla finestra (Open Thy Window)—"Don Giovanni"</i> | Ruffo |

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STATUE OF THE YOUNG MOZART



HOUSE IN SALZBURG WHERE MOZART WAS BORN



AFTER THE PAINTING BY NEPOMUK DE LA CROCE IN THE MOZART MUSEUM, SALZBURG
THE MOZART FAMILY

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7076	<i>Voi che sapete</i> —"Marriage of Figaro"	Schumann
1285	{ <i>Nella Brando</i> (<i>The Fair One</i>)—"Don Giovanni" <i>Il Catalogo</i> (<i>Gentle Lady This List</i>)	Journel
6642	<i>Invocation</i> —"Magic Flute"	Pinza
35768	<i>Gloria</i> —"Twelfth Mass"	Trinity Choir

Lesson XIV

Ludwig van Beethoven

Ludwig van Beethoven (1770-1827) is the greatest personality in the history of music. His works marked the culmination of the Classical School of music and opened the doors to the Romantic School. It is difficult to study Beethoven, for his genius is colossal, his sublimity so overwhelming that it compels one's awe and reverence as well as one's admiration. Every page of Beethoven's music is a page of his own personal heart history, and to comprehend his music one must study his biography and learn to know the trials, the hardships, the battles, and the triumphs of this "Michelangelo of Music."

Beethoven's personal life history is one of the greatest tragedies ever written. His peculiar idiosyncrasies were chiefly due to his physical condition and are entirely overshadowed by the true greatness of the man, who through his work, was able to "grapple and triumph over the fate which would overcome."

Beethoven's love of Nature, his reverence for God, his belief in the brotherhood of man are all reflected in his music. Beethoven was an ardent republican and a strong adherent of democracy. The age of Beethoven is a remarkable one in the history of civilization. While Napoleon was reconstructing the government of Europe, the same revolutionary tendency was becoming evident in literature and music. This is first noticed in the works of Schiller and Goethe, and later finds expression in Beethoven's mighty symphonies.

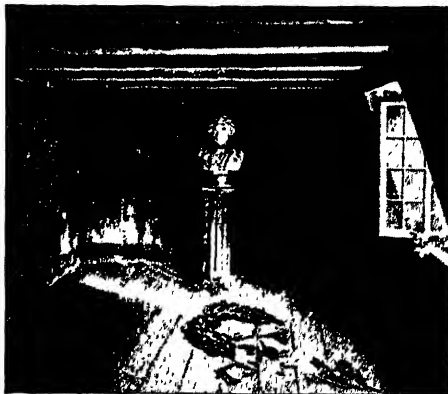
Beethoven wrote in all forms; his greatest works are:

SYMPHONIES.....	Nine for full orchestra.
CONCERTOS.....	{ Five for piano. One for violin.
ORATORIOS.....	{ Mount of Olives. Mass in D.
OPERA.....	"Fidelio."
OVERTURES.....	{ "Leonore," No. 2. "Leonore," No. 3. "Egmont." "Coriolanus."

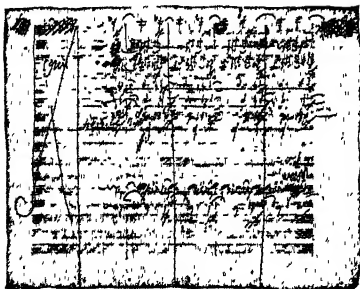
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HOUSE IN BONN WHERE BEETHOVEN WAS BORN; NOW THE BEETHOVEN MUSEUM



BEETHOVEN'S BIRTHROOM



BEETHOVEN MANUSCRIPT



BEETHOVEN'S BIRTHPLACE FROM COURTYARD

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QUARTETS.....	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">“Rasoumowsky.”</div> <div style="display: inline-block; vertical-align: middle;">E flat.</div> <div style="display: inline-block; vertical-align: middle;">D and C.</div> </div> </div>
	FOR PIANO
SONATAS.....	<div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;"> <div style="display: inline-block; vertical-align: middle;">“Pathétique.”</div> <div style="display: inline-block; vertical-align: middle;">“Waldstein,” Op. 21.</div> <div style="display: inline-block; vertical-align: middle;">“Appassionata,” Op. 23.</div> <div style="display: inline-block; vertical-align: middle;">“Moonlight.”</div> <div style="display: inline-block; vertical-align: middle;">“Kreutzer” for violin and piano.</div> </div> </div>

Beethoven's compositions may be divided into three periods:

1792-1803.—Influence of Haydn and Mozart. Op. 1 to Op. 50—include First and Second Symphonies, first three Piano Concertos, many Sonatas and shorter compositions.

1803-1815.—Rise of Beethoven's individuality. The affliction of deafness increases. Greatest works of this period are opera “Fidelio,” Symphonies “Eroica, No. 3”; No. 4; “Fate,” or No. 5; “Pastoral,” No. 6; Symphony in A, No. 7; Symphony in F-major, No. 8.

1815-1827.—Culmination. Beethoven now totally deaf. Mass in D. Symphony No. 9 with Choral setting of Schiller's “Ode to Joy.”

Beethoven's works are still rightly regarded as the greatest models of instrumental form.† New orchestral effects, new methods of portraying dramatic ideas, some changes in form, it is true, have come into music since his time, but nothing which has not been suggested in Beethoven's music. As Mendelssohn once said, “When Beethoven points the way who shall dare say ‘thus far and no farther?’”

ILLUSTRATIONS*

35790	Overture—“Egmont”	Victor Symphony Orchestra
9030	Fifth Symphony—Andante con moto	Royal Albert Hall Orchestra
6822	In questa tomba oscura (Within the Tomb Forgotten)	Chaliapin
6606	Romance in F Violin	Thibaud
6591, 6592	Moonlight Sonata Pianoforte	Bauer
6592	Gavotte in F Major (Beethoven-Bauer)	Bauer
78809	Die Ehre Gottes aus der Natur (Glory of God in Nature)	Northeastern Sangerbund
9044, 9045, 9046	Marche Funèbre from “Eroica” Symphony No. 3	Coates and Royal Albert Hall Orchestra

* For the study of additional Beethoven orchestral works see Lesson XXXII, Part III. In Victor Albums of “Musical Masterpieces” many great Beethoven works are to be found.

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Lesson XV

Franz Peter Schubert

Franz Peter Schubert (1797-1828) was the greatest native composer of Vienna. He lived at the same period as Beethoven,* though he knew the latter but slightly. Schubert was the most pathetic, and at the same time the most unusual figure in music history. Possessed of a spontaneous gift of melody,† which has never been equaled, Schubert wrote his compositions as though directed by an invisible force and the greatest of his works he never heard produced. On the stone which marks his last resting place there is inscribed: "Music hath buried here a rich treasure, but still richer hopes." How great these "hopes" were was not realized until ten years after the com-

poser's death, when Robert Schumann discovered in Ferdinand Schubert's home an old pile of manuscripts written by Franz Schubert, which, at the time of the composer's death, had been valued at less than fifty dollars. Among these papers Schumann found many of the compositions which are now considered Schubert's greatest works, including the "Unfinished Symphony," the Symphony in C Major, No. 10,‡ and many others.



FRANZ PETER SCHUBERT

Schubert wrote in all forms of music, leaving about 650 songs, part songs, masses, 18 dramatic works, 24 piano sonatas, many overtures, 20 string quartets, and 10 symphonies, besides a vast quantity of smaller

compositions for piano and other instruments.

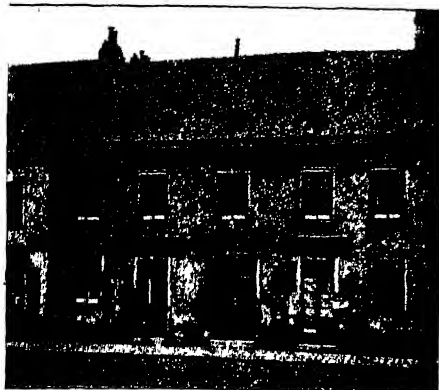
Schubert's short piano compositions are full of melodic and harmonic charm, and in poetic content point the way towards the Romanticism of Mendelssohn and Schumann. Aside from the many beautiful instrumental compositions which Schubert gave the world, his chief contributions to musical literature were his marvelous songs which occupy a unique place in the development of music. During the eighteenth century the old folk song had been completely dominated by the Italian methods of singing; although occasional glimpses

* Students should be familiar with the great musicians living in Vienna at this time, who were contemporaries of Beethoven and Schubert.

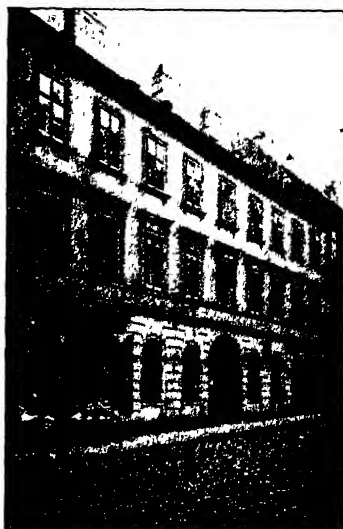
† Many interesting stories of Schubert will aid the students in remembering his unique gift of spontaneity. Recall the anecdote to be found in all biographies of Schubert, which tells of his composition of "Hark! Hark! the Lark" and "Who is Sylvia?"

‡ First given Gewandhaus Concerts, Leipzig, March 21, 1839, under direction of Felix Mendelssohn. This is sometimes catalogued as No. 9, although the general belief is that there was a ninth symphony which was lost.

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SCHUBERT'S BIRTHPLACE, VIENNA



HOUSE WHERE SCHUBERT DIED, VIENNA

DESTROYED

GLUCK MOZART

SCHUBERT



GRAVES OF MUSICIANS IN CENTRAL CEMETERY. VIENNA

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of true folk feeling are found in some of the songs of Haydn, Mozart, and Beethoven. Schubert, however, brought the German song to a state of perfection. He stands in the same relation to the development of song that Beethoven occupies toward the symphony. In Schubert's songs the melody always fits the poetic thought of the words, and although predominant, it is generally augmented by the accompaniment, which seems to form, as it were, an atmospheric setting for the words. The Schubert songs follow three general forms:

1. **FOLK MANNER SONGS**—a song in which the same melody is repeated for each verse.

2. **ART SONGS** in which the melody reflects the words and sentiments expressed are called "through composed" songs.

3. **ART BALLAD**, or song which narrates a definite story.

In his songs Schubert always kept a direct relationship between the words and the music. His dramatic sense was aided by his choice of poets: Shakespeare, Klopstock, Schiller, Goethe, Müller, and Mathieson being his favorites.

ILLUSTRATIONS

Album M-16 *Symphony in B Minor* ("Unfinished")

		Philadelphia Symphony Orchestra
6663	} <i>Allegro moderato</i> (First movement)	Philadelphia Orchestra
6664		
6665	<i>Andante con moto</i> (Second movement)	Philadelphia Orchestra
4008	{ <i>Who is Sylvia?</i> <i>Hark! Hark! the Lark</i> }	Dadmun Murphy
6704	{ <i>Erl King</i> <i>Gretchen at the Spinning Wheel</i> }	Jeritza
20804	<i>Faith in Spring</i>	Darwin Bowen, Jr.
6846	{ <i>The Linden Tree</i> <i>Good Night</i> }	Gerhardt
6838	{ <i>The Organ Grinder</i> <i>The Guide Post</i> }	Gerhardt
7075	<i>Du bist die Ruh</i> (My Sweet Repose)	Onegin
6628	<i>Impromptu in A Flat</i>	Paderewski
6678	<i>Entr'acte from "Rosamunde"</i>	San Francisco Symphony Orchestra
6639	<i>Marche Militaire</i>	San Francisco Symphony Orchestra

Lesson XVI

Romanticism in Germany

The middle of the nineteenth century is known as the "Romantic Period" of music history. It was but natural that the feeling for romance, so prevalent throughout Europe, and manifested in the other arts should make a marked impression on music. As the nature of music is but an expression of individuality, it was impossible

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for musical art to be restricted to the classical forms of the past. A decided tendency toward free expression is to be found from the beginning of the development of modern music. Although much of the music of the so-called "Classic School" was decidedly romantic in character, from 1830 to 1863 all composers were moved by this spirit, which gave a peculiar quality to the whole epoch.

In music, as in art and literature, the terms "Classic" and "Romantic" mean little except in relation to each other. The aim of the classical master was to reflect ideal beauty in a form which should be impersonal in character; therefore, the masters of the classical school adapted all their thought and expression to a definite mould or form. The ideals of romantic art served to present individual thoughts, moods or dreams, which the composer would transfer to his audience either by the medium of the old classical forms, which he adapted unhesitatingly to suit his needs, or by the creation of entirely new forms more or less similar to those used in the past. The fundamental principle of romanticism is individuality, expressed through virtuosity, program music, and nationality.

In Germany the change from the classic school to the romantic was less pronounced than in France, where individuality was for the first time given a free rein in every branch of the art. Beethoven is the connecting link between the classic and romantic schools, but his contemporaries, Schubert and von Weber, both showed a marked tendency toward romantic expression. Schubert in all his compositions reflected this feeling and by the creation of the song form opened up a new pathway to the romantic composer.

Two romantic composers, who were associated with the development of the song form as it was established by Schubert, were Carl Loewe (1796-1869) and Robert Franz (1815-1892). Loewe was a North German, whose larger works for chorus (chiefly unaccompanied) and his operas have long been



CARL MARIA VON WEBER



ROBERT FRANZ

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forgotten. His ballads however have caused his fame to be recognized in the world of song. Loewe elaborated his accompaniments so that they were always of very great importance in the musical characterization. He wrote over forty ballads of which, "Edward"; "The Erl King" (very different in style from the setting by Schubert); "Tom the Rhymer"; and "Heinrich von Vogler" are the best known.

Although of a later generation, Robert Franz was a song writer who carried on the Schubert traditions and left 257 lovely songs to musical literature. Although he did not strike any distinctive note of his own and never possessed the dramatic force of Schubert, the songs of Franz are of rare beauty and charm.

Carl Maria von Weber (1786-1826) gave to the German people their first national opera; for with "Der Freischütz," produced in 1821, the world heard for the first time a great operatic work based on a German folk tale, told through the medium of German folk music, and sung by German singers in the German language.* "Euryanthe" (1823) and "Oberon," which was produced in England (1826), were never so successful as "Der Freischütz," although both are remarkable examples of the increasing interest in romanticism.

The opera composers of the German romantic school, who were the avowed followers of von Weber were Ludwig Spohr (1784-1859); Heinrich Marschner (1796-1861); and Gustav Albert Lortzing (1803-1851). Spohr was a violinist, who gave up his virtuoso performances to compose ten operas, which although popular during his day have passed into oblivion. "Faust" and "Jessonda" are occasionally heard in Germany but they did undoubtedly influence very strongly later operatic development.

Marschner although a composer of many songs and choruses, restricted his large works entirely to the stage. Unfortunately his operas were entirely overshadowed by those of von Weber, but "The Vampire" and "Hans Heiling" are still performed in Germany.

Lortzing worked chiefly along the lines of comic opera. His "Czar and Zimmerman" is still regarded as a model in this form.

Although but little remembered by present day historians the music of the early romantic school was greatly influenced by the compositions of John Field, born, Dublin, 1782, died, Moscow, 1837. Field was a pupil of Clementi, and when the latter took up the manufacture of pianos, the young Irish pianist was sent all over the world to give recitals on the Clementi instruments. He was one of the first of his day to play the works of Händel and Bach in piano recitals and the

* No country can have a national school of opera until opera is sung in the language of that country by native singers.

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lyric forms of composition, which Field evolved, were openly copied by Chopin, Liszt, Mendelssohn and Schumann. In 1804 Field went to Russia and his music teaching there had a marked influence on Glinka and the first masters of the early Russian school. Field's chief compositions for the piano were romantic and imaginative salon pieces which he called *Nocturnes* (a form which he established). He also called his pieces *Fantasies* and *Romanzas*. Field used many Russian folk airs for the themes of his variations and divertissements.

Another early romantic composer was Ignaz Moscheles (1794-1870), who was a pianist and teacher of many of the great composers of the day. His pupil Felix Mendelssohn always openly gave credit to Moscheles not only for his technical skill but for his remarkable inspiration also. Moscheles used the folk music of Great Britain and Scandinavia as the thematic material of many of his compositions. His larger works were entirely overshadowed by those of Mendelssohn and Schumann, but many of his piano compositions and chamber works for piano with strings or wood-winds are worthy of being more generally known.

An English composer identified with the German romantic school was Sterndale Bennett (1816-1875), who through his enthusiasm for Mendelssohn wrote many charming works in the style of that composer. Other composers influenced by both Mendelssohn and Schumann were: Ferdinand Hiller (1811-1868); Ferdinand David (1810-1873); Moritz Hauptmann (1793-1868); and Stephen Heller (1813-1888).

Other great German composers of this period were:

Robert Volkmann (1815-1883); Adolph Jensen (1837-1879);
Carl Reinecke (1824-1911); Franz Lachner (1804-1890);
Joachim Raff (1822-1882).

ILLUSTRATIONS

6705	<i>Overture—Der Freischütz</i> (von Weber)	San Francisco Orchestra
20343	{ <i>Autumn</i> (Franz) <i>The Rose</i> (Franz) }	Alice Green
59014	<i>Die Uhr</i> (Loewe)	Gabsch
9122	<i>Overture—Oberon</i> (von Weber)	Coates-Symphony Orchestra
6643	<i>Invitation to the Dance</i> (von Weber)	Philadelphia Orchestra

Lesson XVII

Mendelssohn and Schumann

The two greatest outstanding masters of the German Romantic School were Felix Mendelssohn-Bartholdy and Robert Schumann. Both were men of wealth and education, and by virtue of their in-

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tellectual achievements, were well fitted to carry on the work of the Romantic School.

Mendelssohn (1809-1847) was one of the most lovable personalities in music history. Possessed of a strong melodic gift, Mendelssohn was from his earliest childhood surrounded by the best of musical training; and his work, although anticipating the romantic feeling, also reflects the technical science of his predecessors. Mendelssohn wrote in all forms, save that of the opera. His largest works were the oratorios "St. Paul" (1836), "Hymn of Praise" (1840), and "Elijah," produced in Birmingham, England (1846). His symphonies, while following the classical models, are program music in that they are given definite titles, such as "The Reformation," "Scotch," "Italian." The two latter works make use of national characteristics.



FELIX MENDELSSOHN-BARTHOLDY

Schumann and Mendelssohn both used the overture form as a vehicle for the expression of program music. They called their works in this form "Concert Overtures," and many of Mendelssohn's greatest works, including "The Fair Melusina," "The Hebrides," "Calm Sea and Prosperous Voyage," follow this pattern. In his piano compositions Mendelssohn used the song form and the poetic thoughts he here expressed were designated as "Songs Without Words." He also left two concertos for piano with orchestra, and the famous concerto for violin and orchestra; many chamber compositions and works for the organ. Mendelssohn's chief popularity rests on the incidental music which he composed for Shakespeare's "A Midsummer-Night's Dream." This composition which he began when but a boy, reflects the grace, the elegance, and the melodic charm of his genius, coupled with his mastery of the technique of composition.

As conductor of the Gewandhaus Orchestra, Mendelssohn brought out many of the greatest works of his contemporaries. He was always most helpful and generous to his colleagues. He was largely responsible for the interest in Bach at this time, for it was chiefly due to his enthusiasm and knowledge that the greatest Bach works were given to the musical world.

Robert Schumann (1810-1856) was a far more original genius than Mendelssohn, but as his early education was pursued with the intention of becoming a lawyer, Schumann did not have the advantage

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of a technical musical education. Yet his romantic imagination, poetic insight, and independence, make his compositions of extreme importance to the romantic period. Schumann wrote in all forms, even making some futile attempts at dramatic composition. There have remained of these efforts several excellent overtures to "Genoveva," "Faust," and "Manfred," which serve to show Schumann at his best. His four symphonies are full of melodic and harmonic charm, although the technicalities of form are often frankly ignored. He left many compositions in the form of chamber music, as well as a number of choral works, but it

is as a composer of songs and short piano works that Schumann deserves first rank. All of his piano compositions, including his famous concertos, were written for the talented young pianiste, Clara Wieck, who afterward became Madame Clara Schumann, his devoted wife. Schumann was chiefly responsible for the finding of the Schubert manuscripts, which had been forgotten since Schubert's death. As the editor of "The New Journal of Music," the most famous musical paper of history, Schumann introduced to the world the greatest works of Bach, Schubert, Mendelssohn, Berlioz, Chopin, Liszt, Wagner, and Brahms.



CLARA SCHUMANN



ROBERT SCHUMANN

Schumann's life was not without its note of tragedy. An early accident to the third finger of his right hand prevented him from becoming a great concert pianist, and turned his talents to the field of composition. When a mental disorder caused his death at an early age, his gifted wife, one of the most famous concert pianists of her time, played her husband's works on her tours, and thus made the world familiar with his delightful and fanciful compositions.

ILLUSTRATIONS

- 6675 { Overture—"A Midsummer-Night's Dream" (Mendelssohn)
6676 { San Francisco Symphony Orchestra
20739 Return of Spring (Schumann) Dixon

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- | | | |
|-------|--|------------------------------|
| 9013 | Overture— <i>Fingal's Cave</i> (Mendelssohn) | St. Louis Symphony Orchestra |
| 6557 | <i>Two Grenadiers</i> (Schumann) | Journal |
| 20804 | { <i>Thou Art Like Unto a Flower</i> (Schumann)}
{ <i>On Wings of Song</i> (Mendelssohn)} | Darwin Bowen, Jr. |

Lesson XVIII

Romanticism in France

The French romantic school carried all the points of romanticism to a much greater extreme than did the Germans, and as the Court of Louis Phillippe attracted all the literary and artistic genius of the day, so, too, musicians from other lands settled there and became identified with what is known as the "French Romantic School." Among these were François Chopin, of Poland; Franz Liszt, of Hungary; and Niccolò Paganini, of Italy, in the instrumental school; Cherubini, Spontini, Bellini, and Donizetti, Italians; and Meyerbeer, a German, in the opera school.



HECTOR BERLIOZ

The unsettled political condition of France during the first half of the nineteenth century is reflected in the literature, art, and music of this period. The French public demanded excitement; only the most extravagant and spectacular appealed to their satiated imaginations. In literature, Balzac, Dumas, de

Musset, and Victor Hugo gratified this desire with their realistic school of writing, and the music of the period followed the same manner of expression. This is noticeable both in the instrumental as well as the operatic school. The greatest French master of this time was Hector Berlioz, who, as Schumann once said, "is the most uncompromising champion of program music." For over a century the French school had been identified exclusively with the opera, and there was practically no development of instrumental music in France* until the advent of Hector Berlioz (1803-1869), whose peculiar personality is the most unique to be found in all music history.

Berlioz was possessed of an exhaustive knowledge of the tech-

* During the late seventeenth and early eighteenth centuries many of the French opera composers attempted purely instrumental compositions, several of these composers being remembered now more for their instrumental than their vocal works. Among them were Couperin, Daquin, Rameau, Monsigny, Gossec, Grétry. (See Lesson XXVI, Part III.)

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nical possibilities of the instruments of the orchestra, and his tone coloring and orchestral combinations were always extreme. He departs from all regular forms in the writing of his works, but gives always a picture in tone, painted with such amazing coloring that he stands unique among a school of musicians, known for their eccentric individual expression. Berlioz made use of a characteristic phrase or motive which he called "the fixed idea," and all his compositions are worked out on this plan; all have definite titles and tell their own individual stories. Berlioz wrote in all forms, but his most successful works were for orchestra, in the form of the "Dramatic" Symphony; of these, "Harold in Italy," "Romeo and Juliet," and "Episode in the Life of an Artist" are the best known. His most popular work is the dramatic cantata "Damnation of Faust," although the "Requiem Mass" and several operas, among them "Benvenuto Cellini" and "Les Troyens," are still often given successfully in Europe.

Berlioz has been frequently compared to Victor Hugo, for both delighted in expressing the grotesque, even the ugly, in their art. Yet, in spite of his idiosyncrasies, Berlioz must be regarded as the most important orchestral genius since Beethoven.

Another remarkable personality identified with the French romantic school was Niccolò Paganini (1782-1840), an Italian violinist, who exerted a great influence during this period. Paganini was possessed of a dazzling genius for producing novel and sensational effects on his instrument. His compositions are the foundation of all modern violin technique and can be interpreted only by great virtuosi. Paganini's triumphs as a spectacular violin virtuoso were repeated by Liszt on the piano, in the following decade.



NICCOLÒ PAGANINI

ILLUSTRATIONS

9207	<i>Carnival Romain—Overture</i> (Berlioz)	<i>Philharmonic Orchestra, Berlin</i>
H6096	<i>Dans les Bois</i> (Paganini-Vogrich)	<i>Elman</i>
H670	<i>Caprices Nos. 13 and 20</i> (from 24 Caprices) (Paganini)	<i>Heifetz</i>
6825	<i>La Campanella</i> (Paganini-Liszt)	<i>Paderewski</i>
1123	<i>Serenade of Mephistopheles—"Damnation of Faust"</i>	<i>Journal</i>
20563	<i>Dance of the Sylphs—"Damnation of Faust"</i> (Berlioz)	<i>Victor Concert Orchestra</i>
6823	<i>Rakoczy March—"Damnation of Faust"</i> (Berlioz)	<i>Stokowski and Philadelphia Orchestra</i>

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Lesson XIX

Frederic François Chopin

Many of the masters of the romantic school had made use of national characteristics in their music, but it was by Chopin and Liszt that the great message of individual national expression was first spoken. (See Lessons XXVI and XXVIII, Part I.)



FREDERIC FRANÇOIS CHOPIN

Chopin (1810-1849) was pre-eminently a Polish patriot and his music is ever reminiscent of the past glories of his native land; while, in his Hungarian rhapsodies, Liszt opened the way for all future national expression in music.

Both of these composers were identified with the French school during the rise of romanticism. Both attracted the attention of the musical world as the first virtuosi of the piano. Chopin, "the poet of the piano," was as great an innovation in the pianistic world as Liszt, whose dazzling spectacular virtuosity was the antithesis of Chopin's more refined genius.

It was Schumann who introduced Chopin to the world, with the words: "Hats off, gentlemen; a genius!" There has never been a greater charm exerted over the music of the world than that of Chopin, though, with the exception of a few beautiful songs, he wrote only for his own instrument, the piano.† The art of independent virtuosity took on new importance in his hands. To develop a more singing legato, Chopin made use of new rhythms which required a more flexible and freer use of the fingers. He adopted the *tempo rubato* ("robbed time"), the lengthening of one or several notes at the cost of others, which makes possible freer rhythmic treatment. His own poetic nature developed the infinite shadings between *piano* and *forte* and inspired his use of the cadenza, although this was always employed directly to emphasize the spirit of the composition. A new method of pedaling was demanded by his compositions. Chopin's etudes opened a new era in piano technique, particularly in the manner of extended fingering and bold progressions.

† Chopin rarely combines other instruments with his own, the most noteworthy examples being the concerti in E-minor and F-major, with orchestra; sonata for piano and 'cello, Op 65; duet concertante for piano and 'cello, and trio for piano, violin, and 'cello, Op 8.

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The delicate, poetic nature of Chopin naturally sought and found expression in those smaller lyric forms (first used and developed by the Irish composer, John Field) rather than in larger works.

His best compositions are etudes (poetic studies), nocturnes, preludes, ballades (telling some fanciful story), fantasies (giving free reign to his poetic thought), and the dance forms of mazurka, polonaise and waltz.

Forced by his ill health to remain an exile in Paris when Poland was fighting for independence, Chopin used his great genius to bring before the world the realization of Poland's importance in the world of music. His mazurkas, polonaises and cracoviaks established Poland's dances in the popular favor of the whole world.

As both a pianist and composer, Chopin exerted a rare influence on modern music, for he gave not only the true poetic conception of tone, but also the possibility of combining national effects in music, by his use of the dances of Poland. All of Chopin's music reflects his nationality yet it is poetic expression, verging toward program music; although he gave no titles to his works and sought to make no suggestions to his hearers of the hidden beauty which each listener feels is lurking in the depths of his musical tone poems.

ILLUSTRATIONS

6234	<i>Polonaise Militaire—Op. 40, No. 1</i>	<i>Paderevski</i>
1245	<i>Waltz in A Flat</i>	<i>Rachmaninoff</i>
6628	<i>Etude in E Major—Op. 10, No. 3</i>	<i>Paderevski</i>
6546	<i>Fantasie impromptu—Op. 66</i>	<i>Bauer</i>
6589	{ <i>Nocturne in E Flat</i> } { <i>Prelude in D Flat</i> }	<i>Casals</i>
6612	<i>Ballade in G Minor—Op. 23</i>	<i>Cortot</i>
20614	<i>Minute Waltz—Op. 64, No. 1</i>	<i>Schmidt</i>
6847	{ <i>Prelude in D Flat—Op. 28, No. 15</i> } { <i>Prelude in A Flat—Op. 28, No. 17</i> }	<i>Paderevski</i>
Album M-20	6715-16-17-18 <i>Twenty-four Preludes</i>	<i>Cortot</i>
Album M-43	6894-95-96-97-98-99 <i>Twenty-three Etudes</i>	<i>Bachaus</i>

Lesson XX

Franz Liszt

Franz Liszt (1811-1886), of Hungarian parentage, was trained as a pianist in Vienna and Paris, where his early life was spent. Later, Liszt became identified with the German school. He may well be regarded as the founder of the modern instrumental school. Liszt was not only the greatest of the bravura pianists, but his extraordinary

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FRANZ LISZT

personality, his generosity, and remarkable teaching ability would have entitled him to first rank in music history had he never figured as a composer.

Liszt's technical equipment and dazzling virtuosity were so extraordinary that it was but natural that he should have expanded the range of pianistic power to a hitherto undreamed of place. Fortunately Liszt possessed a remarkable culture and a well-trained mind so that his knowledge of the possibilities of the piano ranged from the literature of Bach to that of Chopin. On this foundation he was able to build his own dazzling compositions, ever pointing

the way toward the great art which was to come. It is not too much to claim that all the piano works which have been written since the days of Liszt have been actually influenced by his works.

As a pianist he established the plan of piano transcriptions of songs, operatic, and orchestral compositions. All his works for piano make use of brilliant technical effects, and every great pianist since his day has acknowledged his great genius as a technical virtuoso.

Liszt's early life was spent in Vienna and Paris and on his concert trips, where he was ever hailed as the "King of the Pianoforte." In 1848 he settled in Weimar as Court Director. Here he not only taught and composed, but also wrote books on music, and critiques. He surrounded himself with a coterie of musicians, and through his interest and encouragement many great pianists and composers became known to the concert world.

Liszt once said: "Though all my life long I produce nothing good or beautiful, I shall nevertheless find a real and deep happiness in enjoying that which I recognize and admire as being good and beautiful."

While director at Weimar, Liszt brought out many great works including Wagner's "Lohengrin," which was given its premiere under Liszt's direction August 28, 1850. In 1859, partially on account of his anger at the failure of the opera "The Barber of Bagdad" a work by Peter Cornelius, who was one of his protégés, Liszt left Weimar and taking orders in Rome became an Abbé in the Roman Catholic Church in 1865. From this time on Liszt lived in Rome, spending his summers teaching in Weimar. Most of his late compositions were written for the Church. Liszt died in Bayreuth in 1886

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while visiting his daughter Cosima, who was the widow of his friend Richard Wagner. He is buried in Bayreuth.

Liszt's Hungarian rhapsodies, built upon Hungarian folk dances, are among the most popular of his works. Liszt left many large works for chorus, his two oratorios, "St. Elizabeth" and "Christus," being remarkable for their dramatic character. He wrote no operas. His greatest works are the two symphonies with choruses, "Faust" and "Dante's Divine Comedy," and the thirteen symphonic poems for Orchestra. Of the Symphonic Poems, "Les Preludes," "Tasso," "Orpheus" and "Mazeppa's Ride" are the best. In these works Liszt showed himself as a firm adherent to the school of program music, using titles, guiding themes, characteristic instrumentation, and a new development of the sonata form,* to make possible the telling of his marvelous stories in tone. Followers of Liszt were Joachim Raff, Peter Cornelius, Hans von Buelow and Eugene d'Albert.

ILLUSTRATIONS

6863}	<i>Symphonic Poem—Les Preludes</i>	<i>San Francisco Symphony Orchestra</i>
6864}		
6582	<i>Liebestraum (Dream of Love)</i>	<i>Bachaus</i>
6543	<i>Liebestraum (Dream of Love)</i>	<i>Tito Schipa</i>
1184	<i>Dance of the Gnomes</i>	<i>Rachmaninoff</i>
1155	<i>Hungarian Rhapsody, No. 4</i>	<i>Mero</i>
9110	{ <i>Hungarian Fantasia for Piano and</i> <i>Orchestra</i>	<i>de Greef and Royal Albert Hall Orchestra</i>
9111		

Lesson XXI

Opera in the Early Nineteenth Century

The keynote of the Romantic School, "individual expression," made itself manifest in the most striking manner in the purely instrumental schools, yet at this time a great interest in opera developed also.

The lighter form of opera, known in France as "Opéra Comique," became very popular in Paris, where witty dialogue, sparkling music and piquant acting always received popular approval. The names to be remembered in France during this period are:

Étienne Méhul (1763-1817), "Joseph,"
François Boieldieu (1775-1834), "La Dame Blanche,"
Daniel Auber (1782-1871), "Fra Diavolo,"
Louis Hérold (1791-1833), "Zampa,"
Jacques Halévy (1799-1862), "La Juive."

* See page 258.

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LUIGI CHERUBINI

The French successor of the opera seria was the French grand opera. With the reconstruction of Paris after the Revolution, two national opera houses were built, one for the production of *opéra comique*, the other for grand opera. To Paris at this time came many of the greatest composers of opera to join those Italians who had always maintained an Italian opera school there.

Luigi Cherubini (1760-1842) was from 1788 associated with the French school, and was for many years the director of the Paris Conservatory. He followed Mozart rather than Gluck, but

his extreme pedantic insistence on formal expression handicapped his best attempts. Cherubini's greatest works are: "*Lodoiska*," "*Médée*," "*Les Deux Journées*." Although they are tragic in character they are classed as *opéra comique* because they contain spoken dialogue.

Gasparo Spontini (1774-1851) treated historic and heroic subjects in a stilted, pompous manner.

The dominant Italian influence at this time was that of Gioachino Rossini (1792-1868), who brought many dramatic absurdities into the opera seria, but whose use of opera buffa in "*The Barber of Seville*" was masterful.* Rossini's "*William Tell*" belongs to the French grand opera school and was his greatest work in this style.

Gaetano Donizetti (1797-1848), who wrote in both *opéra comique* and grand opera style; and Vincenzo Bellini (1801-1835), who wrote only in the serious style, were followers of Rossini.

It was Meyerbeer, however, who gave the French people that form of grand opera which in spectacular effects had never been equaled, and which caused him to become the idol of the Parisian public. Originally named Jakob Liebmänn Beer, this great composer, who was known as Giacomo Meyerbeer (1791-1864), held the opera stage in Europe until the advent of Richard Wagner. Meyerbeer was brilliantly gifted, but all his efforts were directed toward the superficial ideas of the stage, rather than toward its greatest ideals. He was the real founder of melodramatic opera, which has been so popular since his day.

* Mention the use of the "*Barber of Seville*" story by Mozart in "*Figaro*" and the humor as there portrayed.

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The greatest operas of this period are:

Luigi Cherubini.....	{ "Lodoiska" (1791). "Médée" (1797). "Les Deux Journées" (1800).
Gioachino Rossini.....	{ <i>Opera Buffa</i> . "Barber of Seville" (1816). <i>Opera Seria</i> . "Semiramide" (1823). "William Tell" (1829).
Gasparo Spontini.....	"La Vestale" (1807).
Gaetano Donizetti.....	{ "Élixir d'amore" (1832). "Lucrezia Borgia" (1834). "Lucia di Lammermoor" (1835). "La Fille du Régiment" (1840). "Don Pasquale" (1843).
Vincenzo Bellini.....	{ "La Sonnambula" (1831). "Norma" (1831). "I Puritani" (1835).
Giacomo Meyerbeer....	{ "Robert Le Diable" (1831). "Les Huguenots" (1836). "Le Prophète" (1849). "L'Africaine" (1865).

ILLUSTRATIONS †

20606	{ Overture—"William Tell" (Rossini) }	Victor Symphony Orchestra
20607	{	
—*	Guide Thou My Steps—"The Water Carrier" (Cherubini)	
6611	Mad Scene—"Lucia di Lammermoor" (Donizetti)	Toti dal Monte
6736	Ah! non credea mirarti (Could I Believe)—"Sonnambula" (Bellini)	Talley
6545	Rachel quand de Seigneur—"La Juive" (Halévy)	Martinelli
6605	O God Protect Her—"La Vestale" (Spontini)	Ponselle
1174	Shadow Song—"Dinorah" (Meyerbeer)	Galli-Curci
6531	Ah! Mon Fils—"Le Prophète" (Meyerbeer)	Matzenauer
6570	Una furtiva lagrima—"Élixir d'amore" (Donizetti)	Schipa
H6173	{ Benediction of the Swords—"Les Huguenots" (Meyerbeer) }	Journet, with Metropolitan Opera Chorus
	{ Piff! Paff!—"Les Huguenots" }	

* In preparation.

† Note the historical material used by Cherubini in "Les Deux Journées," Meyerbeer in "Les Huguenots," Donizetti in "Lucrezia Borgia," and Rossini in "William Tell," also the literary significance of "Lucia di Lammermoor."

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Lesson XXII

Richard Wagner

Richard Wagner (1813-1883) is regarded by many as "The Revolutionist of Opera," who demolished all old forms, and who reconstructed the music drama on principles entirely his own. In the strictest sense, this belief is not justified, for Wagner simply returned to the oldest version of the music drama. He found that the ideal of the "Camerata" in Florence had been to produce a work in which the music, drama and interpretation should be of equal importance.



WILHELM RICHARD WAGNER

Wagner studied the changes and abuses which Gluck had sought to correct, and found that the opera school of the nineteenth century had fallen back into many of the old customs, with the result, that there was no longer a complete unity of the three fundamentals of opera.

Wagner tells us in his autobiography that his early life was influenced by the dramas of Shakespeare, the symphonies of Beethoven, and the operas of von Weber. His first operas were constructed on the lines of the French grand opera. The first two were absolute failures, but with the production of "Rienzi" in 1842.

Wagner was proclaimed the equal, if not the superior, of Bellini, Donizetti and Meyerbeer. In the writing of this work he had discovered the dramatic absurdities of the form, therefore in his next work, "The Flying Dutchman," he attempted his first important use of the "leit motif," or characteristic theme, for his different personages, and also used these themes, in anticipation of the advent of his characters, in a manner he later described as "the making the audience a part of the being." On his way to Dresden to conduct "Rienzi," Wagner visited the Wartburg Cas-



WAGNER'S GRAVE IN BAYREUTH

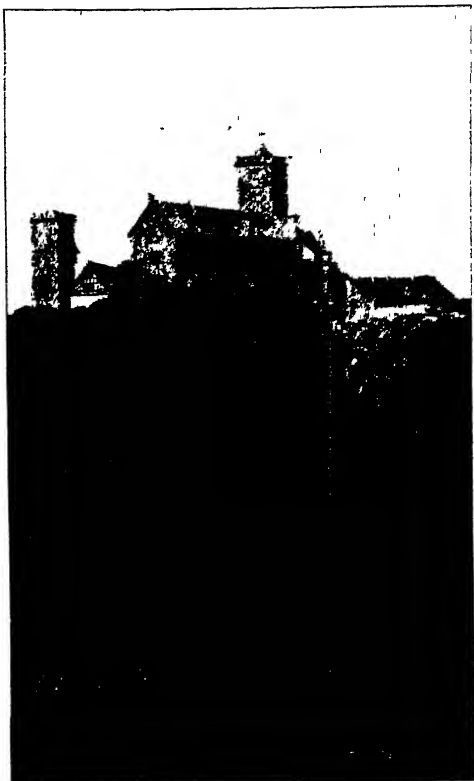
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tle,* and there he became familiar with the legendary stories which he used in all his later works. "Tannhäuser" gives an actual description of the Minnesinger Knights, who inspired Wagner with the Teutonic versions of "The Ring of the Nibelungs," "Lohengrin," "Tristan and Isolde" and "Parsifal."

"Tannhäuser" was produced in 1845, but brought down such a storm of criticism that, when Wagner was forced to leave Germany, a political exile, he found himself a musical outcast as well. Only one great genius, Franz Liszt, seemed to appreciate his efforts, and to Liszt, at Weimar, Wagner sent his manuscript of "Lohengrin." The production of "Lohengrin"

was the turning point of Wagner's career. This work was produced by Franz Liszt on August 28, 1850, for the centennial celebration of Goethe's birth at Weimar. To the little scholastic town all the greatest minds of Europe came to do homage to the great poet, and they heard for the first time the wonderful music drama of "Lohengrin." From that day Wagner was recognized as a genius by his adversaries as well as by his friends.

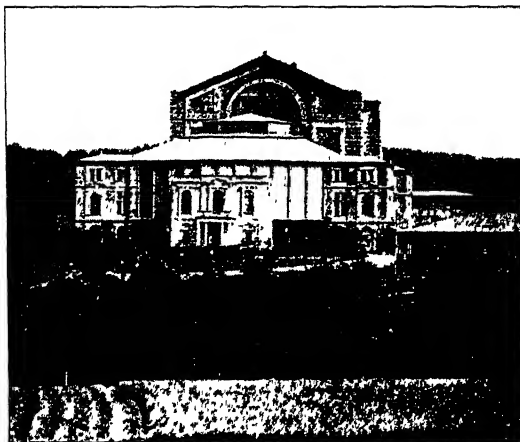
In "Lohengrin," Wagner not only used the "leit motif," but he also made use of characteristic instrumentation: thus, Lohengrin's motif is always given by the strings, Elsa's by the wood-winds, and King Henry's by the brasses. With "Lohengrin," Wagner also



WARTBURG CASTLE

* Recall the Minnesingers and Meistersingers of the early period of history. Also the significance of the Wartburg Castle, where the Minnesingers met. Remember that it was there Martin Luther was imprisoned, and there he wrote "Ein Feste Burg." In the little town of Eisenach, Johann Sebastian Bach was born.

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BAYREUTH HILL AND THE THEATRE OF THE FESTIVALS

used the overture as a prelude or *Vorspiel*, to prepare his hearers for the action which was to follow. Each act has its own prelude, and these are as important to the dramatic significance as is the later action on the stage. Although "Lohengrin" became the most popular opera of the day, Wagner had no opportunity of hearing his work for many years, as he still was an

exile in Switzerland. He had practically completed his entire "Ring of the Nibelungs," "Tristan and Isolde," "The Mastersingers," and had made sketches for "Parsifal," when he was recalled to Munich by the young King Ludwig II of Bavaria. Ludwig placed wealth and power at Wagner's disposal and made possible the building of a playhouse in Bayreuth, where Wagner's works could be given an ideal performance.

WAGNER'S WORKS

Early Operas.....	<div> <div> <div>“Die Feen.”</div> <div>“Das Liebesverbot.”</div> </div> <div> <div>“Rienzi,” 1842, in style of French Grand Opera.</div> </div> </div> <div> <div>Only per-</div> <div>formed now as</div> <div>curiosities.</div> </div>
Operas of Wagner’s Transi- tional Period.....	<div> <div>“The Flying Dutchman,” 1843. (“Der Fliegende Holländer.”)</div> <div>“Tannhäuser,” 1845.</div> <div>“Lohengrin,” 1850.</div> </div>
Music Drama	<div> <div>“Tristan and Isolde,” 1865. From leg- end of Gottfried von Strassburg, Minnesinger.</div> <div>“The Mastersingers of Nuremberg” (“Die Meistersinger von Nürnberg”), 1868. Wagner’s one comic opera. A satire on his critics.</div> </div>

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Music Drama.....	<p>“The Ring of the Niebelungs.” (“Der Ring der Nibelungen,” 1876.) Consisting of four parts:</p> <p>“The Rhinegold,” 1869. (“Das Rheingold.”)</p> <p>“The Valkyrie,” 1870. (“Die Walküre.”)</p> <p>“Siegfried,” 1876. (“Siegfried.”)</p> <p>“The Dusk of the Gods,” 1876. (“Die Götterdämmerung.”)</p> <p>“Parsifal,” 1882. A Sacred Festival Opera on the Grail legend of Wolfram von Eschenbach, Minnesinger.</p>
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ILLUSTRATIONS

6624	<i>Rienzi Overture—Parts I and II</i>	<i>Philadelphia Orchestra</i>
6625	<i>{Rienzi Overture—Part III Götterdämmerung—Closing Scene}</i>	<i>Philadelphia Orchestra</i>
6577	<i>{Flying Dutchman—Senta's Ballad Traume (Dreams)}</i>	<i>Jeritza</i>
6563	<i>Tannhäuser—Song to the Evening Star</i>	<i>Werrenrath</i>
6631	<i>Lohengrin—Lohengrin's Narrative</i>	<i>Fleta</i>
9006	<i>The Valkyrie—Magic Fire Music</i>	<i>Coates and Symphony Orchestra</i>
9160	<i>{The Meistersingers—Church Scene—Act I Chorus—Wach auf—Act III}</i>	<i>Chor.—Orch. Berlin State Opera</i>
1169	<i>Tristan and Isolde—Love Death (Liebestod)</i>	<i>San Francisco Symphony Orchestra</i>
6499— 6500	<i>{Parsifal—Good Friday Spell</i>	<i>Hertz and San Francisco Symphony Orchestra</i>

See Special Wagner Catalogue, for records of “The Ring of the Niebelungs.”

Lesson XXIII

The Influence of the Music Drama

Wagner's theory of the music drama was but a return to the fundamental principle, that music, poetry, and action should be inseparable. As Wagner wrote his own dramas and conceived his own stage effects, the music therefore became a more vital factor than in the works of his predecessors. The vocal parts do not conform to any absolute set rules regarding formal recitatives and arias, but remain ever a part of a complete dramatic effect.

Wagner marks the culmination of the romantic school and the beginning of the modern school, for every great opera since his day clearly reflects the influence of the “greatest musical personality since Beethoven.”

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A striking example of this is the change found in Italy.* Of the Italian masters, Giuseppe Verdi (1813-1901) stands pre-eminent. His early works are all in the traditional style of the Italian opera, but in 1870, after the universal recognition of Wagner, Verdi employed many of the Wagnerian ideas, with the result that his most successful dramatic works were written after this period. To compare Verdi's "Aida" (1871), "Otello" (1887), and "Falstaff" (1893), with the dramatic absurdities of his earlier period, is to note how great was his gain in musical expression as well as dramatic thought. All Verdi's followers have declared that the influence of Wagner is strongly apparent in the modern Italian school.

In France the change in the methods used by Gounod,† while not so radical as that noticeable in Verdi, is still apparent. Charles Gounod (1818-1893), in his early operas shows the direct influence of Meyerbeer and the French grand opera school. In "Faust" (1859) Gounod reached the zenith of his genius, and it is not strange that in this setting of the old Teutonic story, the influence of "Lohengrin" should be apparent. "Faust" remains the most universally popular opera of the French school. In 1869 Gounod's "Romeo and Juliette" was presented and won enthusiastic recognition. While much of the old school style has been retained by Gounod in the earlier portions of this work the Finale is remarkable for its simple dramatic force. Georges Bizet (1838-1875), the composer of "Carmen," was a devoted adherent to Wagner's ideals as adapted to the French opera school, while the modern masters of the French school have all shown the direct influence of Wagner's "Music of the Future."

In Germany the direct followers of Wagner in opera are Carl Goldmark (1830-1915), Engelbert Humperdinck (1854-1921), and Richard Strauss (1864).

ILLUSTRATIONS

3040	<i>Aida—La fatal pietra</i> (<i>The Fatal Stone</i>) (Verdi)	Ponselle-Martinelli
3041	<i>Aida—O terra addio</i> (<i>Farewell, O Earth!</i>)	Ponselle-Martinelli
35780	{ <i>Aida—Grand March—Act II</i> <i>Aida—Introduction and Ballet Music—Act II</i> }	Creator's Band
DB1006	<i>Otello—Love Duet—Finale—Act I</i> (Verdi)	Spani-Zenatello
6618	<i>Faust—Parlate d'amore</i> (<i>Language of Love</i>) (Gounod)	Matzenauer
9208	<i>Waltz Song—"Romeo and Juliet"</i> (Gounod)	Del Campo
8124	<i>Toreador Song—"Carmen"</i> (Bizet)	Tibbett
1356	<i>Aragonaise—Prelude to Act I—"Carmen"</i> (Bizet)	Philadelphia Symphony Orchestra
35763	<i>Queen of Sheba—Cortège</i> (Gounod)	Victor Symphony Orchestra

* See Lessons XXIII-XXIV, Part IV.

† See Lesson XXVIII, Part IV.

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Lesson XXIV

Johannes Brahms

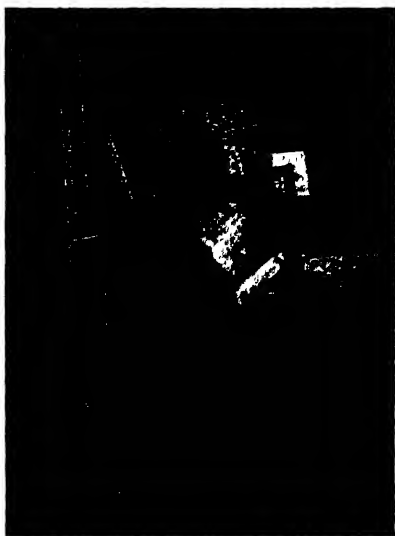
Johannes Brahms (1833-1897) stands as the foremost composer of absolute music in the nineteenth century. In describing his method of composition, Huneker once said, "Brahms pours the new wine of the romanticists into the old bottles of the classicists."

When but a young boy, Brahms was discovered by Joseph Joachim and Franz Liszt. They sent him to Robert Schumann, then considered the greatest critic in Europe. Schumann had long predicted the advent of a genius who would return to the old forms, bringing the poetic quality of the modern school with him. He now proclaimed that this youth of nineteen was the one who would be the leader of the modern school.

Brahms has often been ranked with Bach and Beethoven, for his compositions show a rare mastery of the technical difficulties of the art, combined with the love of poetic tonal expression which has been possessed by but few. Yet the true beauty and worth of the compositions of Brahms can only be appreciated by intimate acquaintance. To know fully the greatness of Brahms one must make an effort to study his compositions just as one must realize the symbolic depths of Robert Browning before his true worth as a poet stands revealed.

Since the beginning of romanticism, the musical world has looked first for music, which by its descriptive character, its amazing technical achievements, or its startling tonal combinations, would surprise and amaze. Before the advent of Brahms, men were prone to forget that the true tonal beauty of absolute music was as important in music's development as that of program music.

One of our modern critics in comparing Brahms with Tschaiakowsky said: "Tschaiakowsky's music sounds better than it is, while Brahms' music is better than it sounds."



JOHANNES BRAHMS

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Brahms wrote no operas, but his beautiful songs, some as simple as the old folk song, others in the style of Schubert's art song, show his rare genius of vocal expression. His "German Requiem" is rightly regarded as one of the greatest choral works of the modern day. Brahms wrote many short compositions for piano, which reflect the style and poetic character of Schumann; sonatas and chamber compositions; concertos for violin and piano with orchestra; overtures for orchestra; and, like his revered friend, Robert Schumann, four great symphonies. He contributed no new forms, but he did more for modern music by showing again to the world the beauty of music as an absolute art.

ILLUSTRATIONS

Album M-42	6886-6890 incl.	<i>Symphony No. 3, F Major—Op. 90</i>	Philadelphia Symphony Orchestra
6571-6575	{ <i>Quintette in F Minor—Op. 34</i>		Harold Bauer-Flonzaley Quartet
6755	<i>Immer leiser wird mein Schlummer—Op. 105, No. 2</i>		Gerhardt
20841	<i>Hungarian Dance No. 5</i>		Sarkozi
20737	{ <i>Cradle Song</i> <i>Little Dustman</i>		Howard
7085	1. <i>Wiegenlied</i> 2. <i>Sapphic Ode</i>		Lashanska
9287	{ <i>Variations on a Theme by Haydn—Op. 56</i>		Casals-London Symphony Orch.
9288			
9289			
Album M-15	6657-6662 incl.	<i>Symphony No. 1 in C Minor</i>	Philadelphia Orchestra
9395	<i>Ye That Are Sorrowful "German Requiem"</i>		Austral and Royal Covent Garden Chorus

Lesson XXV

Early Russian Composers



MICHAEL GLINKA

The first Russian composer to recognize the possibilities offered by the music of his native land was Michael Glinka (1803-1857), who may be regarded as "The father of Russian music." Liszt described Glinka as "The Prophet-Patriarch of Russia." A close student of folk music, Glinka felt that the Russian people were wondrously endowed with an individual musical speech, which he now attempted to show them was as worthy of their consideration as the Italian and French music, in which they had so long delighted.* Glinka

* The rise of Russian national expression in the nineteenth century has been felt in the works of Tolstoi, Gogol, and others in the literature and art of Russia.

The History of Music

gave to the Russian people their first opera, "A Life for the Czar," which was produced in 1836.

Anton Rubinstein (1830-1894) must, however, be considered as the "Founder of the Russian school," for although trained, in the German romantic school, it was through the influence of Rubinstein and his brother Nicholas that the national Russian schools of St. Petersburg and Moscow were established in 1861. Here music was taught to the Russian peasant as well as to the nobility, and by Russian teachers speaking the Russian language.* Although he was a remarkable pianist, and a composer whose works, though graceful and charming, are outranked by his contemporaries, it is safe to say that Rubinstein's chief cause for fame in the future will be the fact that he laid the foundation of the great Russian school, which has exerted such a tremendous influence on modern music.

When the Russian school was originally established in 1861, many of the musicians connected with its work were men of other professions; César Cui (1835-1918) was a government official; Borodin (1839-1881), a chemist; Rimsky-Korsakow (1844-1908), a naval officer; Moussorgsky (1839-1881), a government officer; Dargomijsky (1813-1869), a government attaché; Tschaikowsky (1840-1893), a lawyer. The influence of these masters built a remarkable school of music in Russia.

Balakireff alone of this group was educated as a professional musician. In the early days of the modern school of music in Russia, a musician was not acknowledged to have a profession.

Five of these men, Cui, Balakireff, Borodin, Moussorgsky and Rimsky-Korsakow were known as the "Neo-Russian Five." At first this group was dominated by the founder, Borodin, but later they all worked together for the good of their school.

One of the most interesting phases of the early Russian school was the close co-operation of all the composers. They worked together for the glory of Russia and the advancement of Russian art rather than for the individual.



CÉSAR CUI

* Before the founding of the Russian National Conservatory, no music was taught in Russia except to the nobility, and then by French, Italian or German masters. Russia is now proud to honor many artists and musicians who have come from the common people.

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Thus when Borodin died before the completion of his opera "Prince Igor," Rimsky-Korsakow and his pupil, Glazounow completed the work. They also finished Moussorgsky's "Boris Godounow."

The most popular composer of the "Five" was Rimsky-Korsakow who was one of the most remarkable orchestral composers of modern times. His music is always Russian and whether it be opera or for the orchestra, it is always dazzlingly brilliant in its instrumental effects. He wrote many operas including "The Snow Maiden"; "Sadko"; "A Night in May"; "Christmas Eve"; "Tzar Saltan" and "Coq d'Or." His greatest orchestral works are: "Scheherazade," the symphonic poems, "Sadko" and "Antar" and the "Capriccio Espagnole."

Moussorgsky is acknowledged today as the outstanding genius of this group. An aristocratic army officer, who was an unusually gifted amateur pianist, Moussorgsky was encouraged to make music his profession through the interest of Balakireff. Although he never mastered the technical foundations of music, Moussorgsky was an impressionistic master who set down his music as he felt it. There is as little repetition, variation or development in Moussorgsky's music as is to be found in life itself. Although he did not leave many compositions, the few for orchestra, the songs and the opera "Boris Godounow" prove that in intensity and variety of expression Moussorgsky was the greatest genius of his day.

ILLUSTRATIONS

35820	<i>Kamennoi-Ostrow</i> (Rubinstein)	Victor Symphony Orchestra
6534	<i>Aria of Soussanine—"Life for the Czar"</i> (Glinka)	Chaliapin
1154	<i>Persian Song</i> (Glinka-Zimbalist)	Zimbalist
1354	<i>Orientale</i> (Cui)	Elman
6514	<i>Polovetski Dances—"Prince Igor"</i> (Borodin)	Philadelphia Symphony Orchestra
1237	{ <i>Song of Prince Galitsky—"Prince Igor"</i> (Borodin) <i>In the Town of Kazan—"Boris Godounow"</i> (Moussorgsky)}	Chaliapin
Album M-23—6738—6742	<i>"Scheherazade Suite"</i> (Rimsky-Korsakow)	Philadelphia Symphony Orchestra

Lesson XXVI

Peter Ilyitch Tschaikowsky

The most famous, as well as the most universally popular, of any Russian composer was Peter Ilyitch Tschaikowsky (1840-1893), who was one of the most dominating personalities to be found in the modern school.

Although the music critics constantly point out his weaknesses and tell us that his music does not bear repetition, the fact remains

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that the past two generations of concert-goers have been more thrilled and inspired by Tschaiakowsky's great orchestral works, than by those of any other composer save Wagner.

Tschaiakowsky, who possessed Jewish blood, was the son of a mining engineer of the Ural district. The family moved to St. Petersburg when the lad was but ten years old and he was then placed in a school of Jurisprudence to fit himself for a legal career. Although his enthusiasm for music had resulted in his being allowed to study piano, it was not until he had been accepted as a legal government attaché that his music lessons took on a serious aspect. With the establishment of the Russian Conservatory by Rubinstein, Tschaiakowsky enrolled as a music student, graduating from Rubinstein's composition classes in 1865. He was appointed professor of harmony at the Moscow Conservatory, directed by Nicholas Rubinstein, the following year, and there many of his early compositions were written. Later he traveled throughout Europe as guest conductor. He made one trip to the United States in 1891.

Tschaiakowsky was unusually sensitive and of a morbid and unhappy nature. Tragedy and sorrow are outstanding characteristics of his greatest works. In all his compositions he makes use of Russian national material and his marvelous skill in developing and combining even the simplest folk themes is manifest in all his works. Tschaiakowsky wrote several operas, but although "Eugen Onégin," "Pique Dame" and "Maid of Orleans" are still given in Europe and occasionally in America, it is not as an operatic composer that Tschaiakowsky has won his great fame. It is as an orchestral composer that his real genius is manifest.

Tschaiakowsky's greatest orchestral works are his six symphonies, the last written just before his tragic death is known as the "Pathetic" Symphony. The second, fourth and fifth symphonies are based on Russian themes. The "Manfred" symphony (descriptive of the Byron poem) is a remarkable example of the composer's great dramatic ability.

Tschaiakowsky wrote many songs and short piano numbers, chamber music compositions, concertos for violin and piano with orchestra, overtures, suites and fantasias for orchestra.

In his early life the composer was an enthusiast over all Italian music and he cherished throughout his life a deep love for the grace and elegance of the expression of Mozart. Of a morbid temperament Tschaiakowsky reflects in all his compositions the deep brooding sadness of the Russian heart, which so frequently hides its gloom under the cover of a barbaric gaiety.

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Tschaikowsky's use of the orchestra was always brilliant and daring, and his combinations of tone color are as elemental as is much of the art of Russia.

ILLUSTRATIONS

9025	<i>Overture 1812—Parts 1 and 2</i>	<i>Royal Opera Orchestra</i>
9026	<i>{Overture 1812—Part 3} {Waltz—Eugen Onégin}</i>	<i>Royal Opera Orchestra</i>
6634	<i>Andante Cantabile from String Quartet</i>	<i>Elman String Orchestra</i>
Album M-25	6777-6782 incl. <i>Symphony No. 5 in E Minor</i>	<i>Chicago Symphony Orchestra</i>
6932	<i>Scherzo (Pizzicato) from Symphony No. 4</i>	<i>Stokowski and Philadelphia Orch.</i>
6857	<i>Troika en traineaux (In a three-horse sleigh)</i>	<i>Rachmaninoff</i>
6604	<i>Jeanne d'Arc—Adieu, forêts</i>	<i>Jeritza</i>
Album M-4	9050-9054 incl. <i>Symphony (Pathétique, No. 6)</i>	<i>Coates and Symphony Orchestra</i>

Lesson XXVII

Russian Composers of Today

Of the younger group of Russians the genius of Tschaikowsky seemed to fall on Alexandre Glazounow (1865), who has written six symphonies and many excellent shorter compositions of distinctly Russian character.

A pupil of Rimsky-Korsakow, he is technically irreproachable. His mastery of counterpoint and his knowledge of instrumentation surpass many of his contemporaries, but he has far less imagination than did his teacher.

Anton Arensky (1861-1906) was another pupil of Rimsky-Korsakow who has won fame, not only as a teacher and pianist, but also as a writer of operas, symphonies, chamber music and piano compositions that are strong and unusual.



SERGEI RACHMANINOFF

Sergei Rachmaninoff (1873) is a pupil of Arensky. His early popularity rests on his famous Preludes for piano, but he has published over fifty other piano works, has written four operas, several piano concertos, two of these being of unusual merit, as well as three symphonies, which rank among the highest of those of the modern school. His symphonic Poem "The Isle of Death" is unusually beautiful. He is acknowledged to

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be one of the greatest concert pianists of the day. All his music reflects national characteristics.

Of Alexandre Scriabine (1872-1916) little was known outside of his native Russia until after the death of the composer. But he is now regarded as one of the most amazing musicians of the modern school. First known as a pianist, and composer for that instrument, he exhibited in his early works a refinement and beauty which was expressed in dainty salon music. His later development of impressionism, took the form of an open revolt against all formal restrictions and conventional methods. He became almost fanatical on the relation of color and music; in his later works employing a color machine which operated as the orchestra played. Scriabine wrote three symphonies, the last being "Prometheus" in which his color keyboard was used; a piano concerto, ten sonatas, six of them being in his own peculiar harmonic system, without fixed tonality; many short works for piano and a few chamber compositions.

Igor Stravinsky (1882), a pupil of Rimsky-Korsakow, has carried the ultra-modern in melodic construction and instrumentation to an extreme, yet he has always maintained an artistic balance. His ballets of "The Fire Bird," "The Nightingale," and "Petrouchka" are among the most remarkable compositions of the modern school. He uses folk music in all of his works in a most interesting and daring manner.

Sergei Prokofieff (1891) is one of the greatest modern composers from Russia. The brilliancy and amazing combinations of tone and instrumentation found in his works have dazzled the musical world.

Three important composers of the modern day are: Ippolitow-Iwanow, (1859) whose early experiences in Georgia, the Caucasus and the far East are reflected in his works; Gliere (1875) one of the younger men of the Russian school, who has written in all forms and has used many of the ancient folk tunes to depict musically the old Russian folk legends; and Gretchaninow (1864) who is today attracting much attention from the musical world because of his excellent works.

From Soviet Russia are coming many new and interesting musical expressions. Nicholas Miasowsky (1881) with eight symphonies to his credit and Dimitri Szostakowicz, who has written ten great works in this form are outstanding representatives of modern Russia.

Other Russian composers are: Vladimir Rebikow (1866); Vassale Kalinikow (1866-1900); Sergei Taniew (1856-1915); Joseph Wihtol (1863); Anatol Liadow (1855-1914); Edward Napravnik (1839-1911); Nicholas Medtner (1879); Leo Ornstein (1895).

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ILLUSTRATIONS

- 20914 *Marionettes—Scene de Ballet Op. 52, No. 2* (Glazounow) Victor Concert Orch.
 4113 {*Etude in C* (Scriabine, Op. 2)} Muriel Kerr
 {*Etude in D* (Scriabine, Op. 8)}
 1326 *Prelude in C Sharp Minor Op. 3, No. 2* (Rachmaninoff) Rachmaninoff
 78504 *Serenade from Opera "Rafael"* (A. Arensky) Dmitry Dobkin
 68970 *Credo* (Gretchaninow) Russian Symphonic Choir
 78890 *Gloria Patri (Slava)* (Gretchaninow) Russian Symphonic Choir
 6826 *Valse de Concert* (Glazounow, Op. 47) San Francisco Symphony Orchestra
 Album M-53 6773-74-75 *The Fire Bird* (Stravinsky) Philadelphia Orchestra
 6514 *In the Village "Caucasian Sketches"* (Ippolitow-Iwanow) Philadelphia Orch.
 1335 {*March of Caucasian Chief "Caucasian Sketches"* (Ippolitow-Iwanow)
 {*Danse Orientale* (Glazounow) Philadelphia Symphony Orchestra

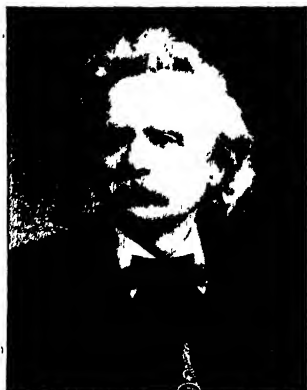
Lesson XXVIII

The Modern School of Scandinavia

Scandinavian music is divided into four groups:

DENMARK:

Niels Gade (1817-1890).



EDVARD HAGERUP GRIEG

NORWAY:

Ole Bull (1810-1880).
 Halfdan Kjerulf (1815-1868).
 Edvard Grieg (1843-1907).
 Johann Svendsen (1840-1911).
 Johann Halvorsen (1864-).
 Christian Sinding (1856-).

SWEDEN:

August Södermann (1832-1876).
 Emil Sjögren (1853-1918).
 Tor Aulin (1866-1914).

FINLAND:

Jan Sibelius (1865-).
 Selim Palmgren (1878-).
 Arnas Järnefelt (1869-).

The real founder of music in Scandinavia was Niels Gade, who was greatly influenced by Schumann and Mendelssohn, during his days of study and frequent travel in Germany. In style, his work resembles that of Mendelssohn, but always reflects the Scandinavian spirit, coupled with a highly poetic romanticism. He stands in the same relation to Scandinavian music as Rubinstein to the Russian School.

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Great interest in Scandinavian music was always aroused by the marvelous genius of Ole Bull, and the songs of Kjerulf. It was Ole Bull also who discovered the gifts of his younger countryman, Edvard Hagerup Grieg, soon to become the most important master of the Norwegian school. Grieg was especially successful in the smaller forms of instrumental composition and in his songs; although his orchestra suites, overtures, and concertos for both piano and violin, show remarkable understanding of the possibilities of the modern orchestra. Grieg also wrote three notable violin and piano sonatas, and several large compositions for chorus and orchestra. In all of his works he never fails to reflect the national flavor of the Norwegian folk song.



CHRISTIAN SINDING

Johann Svendsen was a more cosmopolitan musician than Grieg. His activities have been largely outside of his native Norway. Although his music is remarkable for its individuality and elaborate technic in orchestration, it is less national in character than that of Grieg.

The mantle of Grieg seems to rest on the talented genius, Christian Sinding, who is at present the most interesting musical personage of Norway. Sinding has spent much time in Germany, and the influence of the German school is reflected in many of his songs and shorter works for pianoforte. "The Holy Mount," his one opera (1914), is not Norwegian in either story or music. In Sinding's larger orchestral works the Scandinavian character is, however, strongly apparent.

Johann Halvorsen is also an important Norwegian composer who is popular throughout Scandinavia.

In Sweden, the best-known native composer is Emil Sjögren, whose work has been almost entirely confined to songs and to the smaller forms of instrumental composition.

The most unique musical figure of



JAN SIBELIUS

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the North today is Jan Sibelius, who has introduced in his wonderful tone poems for orchestra the music and legends of far-away Finland. Sibelius has undoubtedly been greatly influenced by the characteristics of the modern school in general, and the Scandinavian expression of Grieg in particular.

Arnas Järnefelt and Selim Palmgren, also of Finland, are now attracting the attention of the musical world.

ILLUSTRATIONS†

20805	{ <i>Norwegian Bridal Procession</i> (Grieg) { <i>Swedish Wedding March</i> (Södermann)}	<i>Victor Concert Orchestra</i>
35793	{ <i>Morning Mood</i> { <i>Death of Ase</i> } <i>Peer Gynt Suite I</i> (Grieg)	<i>Victor Symphony Orchestra</i>
4014	{ <i>Solvejg's Cradle Song</i> } <i>Peer Gynt Suite II</i> (Grieg) { <i>Solvejg's Sunshine Song</i> }	<i>Marsh</i>
—*	{ <i>Venetian Serenade</i> (Svendsen) { <i>The Tree</i> (Nordraak)}	
9015	<i>Finlandia</i> (Sibelius)	<i>Royal Albert Hall Orchestra</i>
78359	<i>Singer's Greeting</i> (Grieg)	<i>United Scandinavian Singers</i>
20121	<i>Rustle of Spring</i> (Sinding)	<i>Barth</i>
20374	{ <i>Praeludium</i> (Järnefelt) { <i>Berceuse</i> (Järnefelt)}	<i>Victor Concert Orchestra</i>
6579	<i>Valse Triste</i> (Sibelius)	<i>Chicago Symphony Orchestra</i>

Lesson XXIX

The Modern School of Bohemia (Czecho-Slovakia)

Wagner once described Bohemia as "the land of harp players and street musicians." It has always been considered one of the most musical countries of Europe. In Prague, musicians have ever been assured of an appreciation of their art, which could be found nowhere else in Europe.‡ From the sixteenth century, town pipers and strolling musicians have kept alive Bohemian folk music. However, due to the political misfortunes of Bohemia, no definite school of music was established there until the middle of the nineteenth century.§

The father of Bohemian music was Friedrich Smetana (1824-1884), a pupil of Franz Liszt, who became the first famous composer and pianist of Bohemia. Smetana made his chief vehicle for instrumental expression Liszt's form of the symphonic poem. He left a series of six symphonic poems entitled "My Fatherland"; each tells some phase

* In preparation.

† Recall story of Ibsen's "Peer Gynt." Note the relationship of the Norwegian dramatists to the school of music.

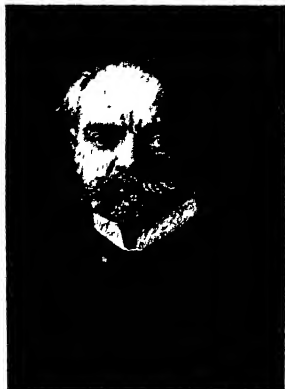
‡ When "Don Giovanni" was produced, 1787, Mozart said, "The Bohemians understand my art; they know how to do me justice."

§ Political changes have brought freedom to Bohemia which has become the Republic of Czecho-Slovakia. Its great School of Music is, however, still called "Bohemian."

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of Bohemia's history, or represents, in tone, Bohemian feeling and patriotism. His opera, "Prodana Nevesta" ("The Bartered Bride"), is the first Bohemian opera which tells a Bohemian folk tale and employs throughout Bohemian folk songs and dances.

The greatest Bohemian composer was Antonin Dvořák (1841-1904), who carried on the work begun by his master, Smetana. Dvořák wrote in all forms, but was consistent in the employment of characteristic folk idiom, which he used in all his music. He is the greatest master of the art of national expression in all musical history. Born of the people, Dvořák knew the folk material of his native land in its entirety, and in his compositions it is constantly employed. Dvořák does not bring in entire melodies, but chooses, as it were, the essence of national expression, those changes of melody, rhythm, and harmony, which are characteristics of Slavic folk music, welding them together with a master hand. He lived in America for several years and when he returned to Bohemia, gave the world his greatest work, the Fifth Symphony, which he called "From the New World." In this work he has made use of the characteristics to be found in American Negro melodies.



ANTONIN DVOŘÁK

The greatest of Dvořák's works are his "Slavonic Dances," the symphonic poems, and five symphonies for orchestra; he also left some excellent compositions in the form of chamber music, and many songs and short instrumental compositions. His operas were never really successful, but his "Requiem Mass" and "Stabat Mater" rank high in modern choral compositions.

Josef Suk (1874-1924) and Zdenko Fibich (1850-1900) were also famous Bohemian composers of the modern school.

Leos Janáček (1854) is of the ultra-modern school of Czech composers. He has written in the smaller forms, but is chiefly known for his operas. "Jenufa," a realistic opera of Czechoslovak peasant life, was mounted by the Metropolitan Opera Company, New York, in 1924.

ILLUSTRATIONS

80701 Overture—*Bartered Bride* (Smetana)

78383 March from "*The Bartered Bride*" (Smetana)

21748 } *The Moldau* (Smetana)
21749 }

German Opera Orchestra

Czechoslovak Band

Victor Orchestra

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20494	<i>Songs My Mother Taught Me</i> (Dvořák)	Associated Glee Clubs
6566	} <i>Largo "From the New World Sym."</i> (Dvořák)	Phila. Symphony Orchestra
6567		
6560	<i>Carneval Overture</i> (Dvořák)	Chicago Symphony Orchestra
6649	{ <i>Polka—Scene from Fairy Tales</i> (Suk) }	Chicago Symphony Orchestra
20130	<i>Humoresque</i> (Dvořák)	Venetian Trio

Lesson XXX

The Modern School of Germany—Austria

The modern German School is divided into two classes: the followers of absolute music after the manner of Johannes Brahms; and the followers of the program music of Franz Liszt and of Richard Wagner.

ABSOLUTE MUSIC:	PROGRAM OR DESCRIPTIVE MUSIC:
Joseph Rheinberger (1839-1901).	Carl Goldmark (1830-1915).
Anton Bruckner (1824-1896).	Engelbert Humperdinck (1854-1921).
Max Bruch (1838-1920).	Richard Strauss (1864-).
Gustav Mahler (1860-1911).	Felix Weingartner (1863-).
Max Schillings (1868-).	Hugo Wolf (1860-1902). Composer
Georg Schumann (1866-1924).	of Songs.
Max Reger (1873-1916).	

The most spectacular genius of the present day in Germany is Richard Strauss,* who, although educated in the strictest of anti-Wagnerian schools, has adopted the methods of Wagner and Liszt.



MAX REGER

He has carried descriptive music, both in the instrumental and operatic school, to the limit of sanity. There is seemingly nothing impossible for Strauss to attempt to describe in music. In his great tone poems he not only reflects moods and poetic thought, but is capable of attempting to portray every event, thought, or feeling, in tonal coloring. If the subject is repulsive or hideous, so is his music; if it be religious, poetic, or sublime, this is reflected in his work. Even the trivial incidents of every-day life in the home are depicted in his "Symphonia Domestica." We are too close to Strauss to be able to appreciate his greatness, for

* See Lesson XXI, Part IV.

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his genius, even though it is often unworthily used, is always colossal. His songs are marvels of modern expression; his operas of "Salome," "Electra," and "Rose Cavalier" show him to be possessed of a knowledge of characterization which equals that of Wagner; his great symphonic tone poems for orchestra and his chamber music compositions are epoch-making works.

A rare genius was Hugo Wolf, whose untimely death was most unfortunate for the cause of German music. Wolf composed, however, many of the greatest art songs which the world has ever known.

Max Reger and Georg Schumann are considered the foremost composers of the instrumental school.

Arnold Schoenberg has startled the musical world by his absolute disregard for all existing rules of harmonic and melodic progression. Whether his influence will establish a school in the future, time alone can tell.

Among the present day Germans cacophony reigns supreme. Outstanding composers are Franz Schrecker, Ernst Krénék, Heinrich Kaminski and Emil von Reznicek.

An interesting form developed in Vienna during the early part of the nineteenth century. This was the Operetta. (See Lesson XIX, Part IV.) From this developed the concert waltz which became recognized as a definite musical form. The great "Waltz King" family of Strauss† (Johann, Sr.; Johann, Jr.; Edvard, and Josef) became prominent for their waltzes and operettas.



HUGO WOLF

ILLUSTRATIONS

- | | | |
|-------|---|--------------------------------------|
| 6576 | <i>Overture—In Springtime</i> (Goldmark) | <i>Chicago Symphony Orchestra</i> |
| 35988 | <i>Bridal Song</i> (<i>Rustic Wedding Symphony</i>) (Goldmark) | <i>New Light Symphony Orchestra</i> |
| 4011 | <div style="display: inline-block; vertical-align: middle;"> <i>{ Zur Ruh' (Wolf)</i>
 <i>{ Allerseelen (Strauss)}</i> </div> | <i>Dadmun</i> |
| —* | <i>Morgen</i> (Strauss) | |
| 9075 | <i>Prelude "Hänsel and Gretel"</i> (Humperdinck) | <i>Coates and Symphony Orchestra</i> |
| 9402 | <div style="display: inline-block; vertical-align: middle;"> <i>{ Tod und Verklärung (Death and Transfiguration) (Strauss)</i> </div> | <i>Coates and Symphony Orchestra</i> |
| 9403 | | |
| 9404 | | |

* In preparation.

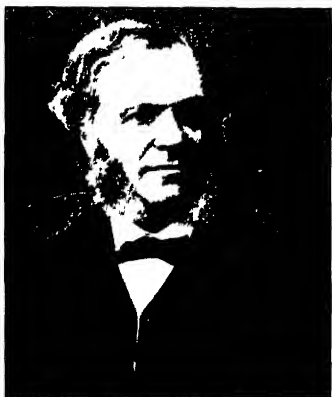
† The Vienna family are not related to Richard Strauss of Munich.

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Lesson XXXI

The Modern School of France

Since the time of Berlioz, the French school has been identified with both the instrumental and operatic forms.



CÉSAR FRANCK

The true founder of the modern French school was César Franck (1822-1890), whose entire life was given to the cause of developing French instrumental music. Franck wrote many chamber compositions, works for the organ and piano, symphonies, symphonic poems, and many beautiful songs. His choral works rank very high, the greatest being "The Beatitudes," which is considered one of the finest oratorios since Mendelssohn. Franck's style of composition is based on the polyphonic forms of Bach, but all his music is filled with a mystic

poetry, which makes his works of rare beauty.

The most prominent of Franck's pupils who have carried on his ideals are:

Vincent d'Indy (1851-), a devoted follower of Franck, who has at the same time acknowledged his allegiance to Richard Wagner.

Alexis Chabrier (1842-1894).

Alfred Bruneau (1857-).

Ernest Chausson (1855-1899).

Cécile Chaminade (1861-).

The organists of modern France, also followers of Franck, are:

Alexandre Guilmant (1837-1910).

Théodore Dubois (1837-1924).

Ambroise Thomas (1811-1896).

Charles Widor (1845-).

Gabriel Fauré (1845-1924).

In the opera the greatest composers since Gounod are:*

Georges Bizet (1838-1875), who wrote "Carmen."

Jules Massenet (1842-1912), a most



CECILE CHAMINADE

* See Lessons XXIX, XXX, XXXI, XXXII in Part IV.

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prolific writer, whose "Manon," "Thaïs," "Werther" and "Jongleur de Notre Dame" are deservedly popular.

Gustave Charpentier (1860-), whose operas "Louise" and "Jullien" are distinctly French works.

Alfred Bruneau (1857-), a champion of realism in opera.

The dean of the French school of the present generation was Camille Saint-Saëns (1835-1921), who wrote in all forms: compositions for the piano and organ; chamber works; symphonies; concertos and symphonic poems for orchestra; operas and oratorios.

The most unique genius of recent years was Claude Debussy (1862-1918), whose rare combinations of instrumental effects are absolutely original in the world of music.* An impressionist in tone, Debussy veils, as it were, all his forms with a blending of tonal combinations as original as they are beautiful. Debussy returned to the old Greek science of the tonal relationship of the tetrachord. He is one of the greatest modern musical mysteries.

Debussy's followers, Maurice Ravel (1875-), Florent Schmitt (1870-), and Paul Dukas (1865-), are also worthy of mention for their unique tonal combinations.

The most startling figure of this new school was Eric Satie (1866-1925), whose audacious compositions show the modern influence found in Schoenberg and Stravinsky.

Xavier Leroux (1863-1919), and Reynaldo Hahn (1874-), are both chiefly known for their exquisite songs.

Since the great war of 1914 a new school of extreme modernists is developing in France. Louis Durey, Arthur Honegger, Darius Milhaud, Georges Auric, Francis Poulenc, and Mlle. Tailleferre constitute the famous "Group of Six" who claim they are "attempting to achieve realism and the class spirit through being hard."



CLAUDE DEBUSSY

ILLUSTRATIONS

7006	<i>Le Rouet d'Omphale</i> (Saint-Saëns)	Philharmonic Orchestra of New York
6823	<i>Bacchanale</i> —"Samson et Dalila" (Saint-Saëns)	
		Stokowski and Philadelphia Orchestra
1337	<i>Espana Rapsodie</i> (Chabrier)	Gabrilowitsch and Detroit Symphony Orchestra
6696	<i>Afternoon of a Faun</i> (Debussy)	Philadelphia Symphony Orchestra
H6035	<i>La Procession</i> (Franck)	Caruso
D1145	<i>Pastorale</i> (Franck)	Dupré
9121	<i>Pièce Héroïque</i> (Franck)	Dupré

* The Modern School of Impressionism in France makes itself manifest in the literature and art of the day. This is the same idea which is reflected in Debussy's music.

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20346	{ <i>The Scarf Dance</i> <i>The Flatterer</i> }	(Chaminade)	Barth
6623	<i>Depuis le jour—"Louise"</i>	(Charpentier)	Garden
7021	<i>L'Apprenti Sorcier</i>	(Dukas)	
		<i>Toscanini and Philharmonic Symphony Orchestra of New York</i>	
9276	<i>Pacific 231</i>	(Honegger)	<i>Continental Symphony Orchestra</i>

Lesson XXXII

The Modern Schools of Italy and Spain

The modern Italian school, although closely affiliated with the opera school of today, also shows a decided tendency towards a better appreciation of the other branches of musical art. There had been practically no instrumental music developed in Italy since the seventeenth century, but there now exists a definite symphonic school of great importance. This was founded by Giovanni Sgambati (1843-1914), a pupil of Liszt and a follower of Wagner. He has many loyal adherents. Among the Italian instrumental composers are Giuseppe Martucci (1856-1909), Ferruccio Busoni (1866-1924), Marco Bossi (1861-1925). The latter has written many works for the organ, which are attracting attention equal with his oratorios and masses.



DON LORENZO PEROSI

Many of the most interesting orchestral works of today are coming from the masters of the new Italian school which includes Respighi (1879-), Casella (1883-), and Malapiero (1882-).

In church music, the Italians of the last generation had sunk to a very low plane, being satisfied with trivial operatic melodies entirely unsuited to religious expression.* Pope Pius X greatly encouraged the right development of religious music by his edict that the Roman catholic church must return to the use of the Gregorian chant. Don Lorenzo Perosi (1872), the director of the papal choir, has written many masses in the style of Palestrina, yet with modern expression.

In opera, the most famous composers since Verdi are:

Pietro Mascagni (1863), whose "*Cavalleria Rusticana*" has never been equaled in popularity by any of his later works.

Ruggiero Leoncavallo (1858-1919), whose greatest work is "*I Pagliacci*."

* Review the style of the church music in Italy before the birth of opera. Review Lesson V, Part II.

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Giacomo Puccini (1858-1924), the most famous composer of Italian opera; his best works are "Manon Lescaut," "La Bohème," "Tosca," "Madame Butterfly" and "The Girl of the Golden West."

Ermanno Wolf-Ferrari (1876), whose "The Secret of Suzanne," "The Curious Women" and "The Jewels of the Madonna" have already placed their composer high in the ranks of modern opera writers. (See Lesson XXVII, Part IV.)

A definite school of Spanish music has become recognized by the musical world only in recent years, but it has been in actual existence since the middle of the nineteenth century. Originally promoted through the efforts of Felipe Pedrell (1841-1922) and I. Albeniz (1860-1909) this school is now attracting considerable attention in the musical world. The first great Spanish master was Pedro Albeniz (1795-1835), who was in his later life the head of the then newly-established Royal Conservatory of Madrid. Most of his compositions were songs and piano pieces. Isaac Albeniz a follower of Liszt has written many Spanish operas and orchestral works. His suites "Iberia" and "Catalonia" are founded on Spanish airs. The greatest master of the modern Spanish school was Enrique Granados (1869-1916), whose remarkable Spanish opera "Goyescas" met with much success in Europe as well as in America. Granados was an impressionist who also appreciated the worth of his native folk melodies.

Manuel De Falla (1876) is the composer who is now attracting the attention of the musical world toward Spain. De Falla is the composer of a number of operas. His ballet "The Three Cornered Hat" and his suite "Nights in the Gardens of Spain" are both filled with Spanish folk airs, which are used in a decidedly individual, impressionistic manner. The young Spanish school includes: Espla, Salazar, Gerhart, and Mompou.

A form of one-act opera called the Zarzuela," † is an individual type of opéra comique which is native to Spain, where it has existed since 1628. It is in this form that most of the best Spanish music is written. The best-known popular composers of "Zarzuelas" are: Alvarez, Chapi, Arrieta, Barrera, Caballero, Bretón, Chueca, Pagans, and Valverde. Other Spanish composers are: Antonio Noguerra, Amadeo Vives, and José Padilla.

ILLUSTRATIONS

6587	Prologue—"I Pagliacci" (Leoncavallo)	Tibbitt
20011	Intermezzo—"Cavalleria Rusticana" (Mascagni)	Victor Concert Orchestra
21781	} Three Cornered Hat Suite (De Falla)	New Light Symphony Orchestra
21782		

† The name is said to come from the Castle Zarzuela, near Madrid, where these plays were first given in the 17th Century by King Philip IV of Spain.

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- | | |
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| 1271 <i>Sous le Palmier (Under the Palms)</i> (Albeniz)
68822 { <i>Cavalleria Rusticana—Gli aranci olezzano (Mascagni)</i> }
{ <i>Pagliacci—Chorus of Bells (Din, don) (Leoncavallo)</i> }
6635 <i>Goyescas—Intermezzo (Granados)</i>
1167 <i>Carceleras (Prison Song) (From the Zarzuela, "Las Hijas del Zebedeo") (Chapi)</i>
35976 <i>Intermezzo from "Jewels of the Madonna" (Wolf-Ferrari)</i>
6790 <i>Un bel di vedremo (Some Day He'll Come) "Ma'lame Butterfly" (Puccini)</i>
1153 <i>Jota—Cancion Espanola (M. de Falla)</i>
4035 <i>Clavelitos (Carnations) (Valverde)</i>
9126 } <i>Fountains of Rome (Respighi)</i>
9127 } | Cortot
La Scala Chorus
Casals
Galli-Curci
Orchestra
Bori
Schipa
del Campo
Coates-Symphony Orchestra |
|--|---|

Lesson XXXIII

The Modern School of England

That there was a remarkable school of music in England as early as the thirteenth century is known definitely, for there is proof in the famous four-part canon, "Sumer is Icoumen in"; but the free expression of musical thought, which was born with the opera in Florence, was seriously handicapped in England by the civil wars of the seventeenth century and the attitude of the Puritans under Cromwell.



SIR EDWARD ELGAR

PROFESSOR GRANVILLE BANTOCK

The English dramatic form of the seventeenth century was known as the masque, and the most prominent names of English composers who contributed to this form of music are: Henry Lawes (1595-1662), who wrote the music of Milton's "Masque of Comus"; William Lawes (1582-1645), his brother; Pelham Humphrey (1647-1674), a pupil of Lully in France; and Henry Purcell (1658-1695), the last great English composer until our present day.

At the time of Händel, an English "Singspiel," commonly known as the "Ballad Opera," made its appearance. It was an inferior form of opera buffa and really retarded the progress of serious operatic work. Yet several well-known English musicians are associated with

* In preparation.

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this form; among them being Henry Carey (1685-1743), said to be the composer of "God Save the King"; and Thomas Arne (1710-1778), who wrote operas, oratorios, and many songs. Some of his settings of Shakespeare are remarkable for their beauty.* Sir Henry Rowley Bishop (1786-1855) was a popular composer of the ballad opera.

The great personal popularity of Händel in England is noticed in the growth of organ playing and oratorio writing since his day.

In the early nineteenth century England was influenced by the advent of Mendelssohn, who enjoyed great popularity there. Festivals were established in many cities at this time, and the writing of oratorios, part songs, cantatas, and operas was encouraged.

The greatest English composer of the early nineteenth century was Michael Balfe (1808-1870), an Irishman, who wrote some excellent operas and operettas, his most famous work being the "Bohemian Girl."† Costa (1808-1884), Julius Benedict (1804-1885), Tosti (1846-1916), Alberto Ranegger (1832-1912) and Ciro Pinsuti (1829-1888), although they lived and worked in England, were not English by either birth or education.



SAMUEL COLERIDGE-TAYLOR

The late nineteenth century has seen the advent of a number of talented English musicians, including Sir Arthur Sullivan (1842-1900),‡ Arthur Goring Thomas (1850-1892), Alexander Mackenzie (1847-), Charles Hubert Parry (1848-1918), Frederic Cowan (1852-1924), Charles Villiers Stanford (1852-1924), Edward German (1862-), Francesco Paolo Tosti (1846-1916), Liza Lehmann (1862-1918), Granville Bantock (1868-), and Frederick Delius (1863-).

The two composers who may be considered unique in the late English school are: Coleridge-Taylor and Sir Edward Elgar. Samuel Coleridge-Taylor (1875-1912) was an English negro whose development of negro melodies has made a lasting impression. His best-known large work is his setting of "Hiawatha." Sir Edward Elgar (1857-) now stands in the first rank of modern composers. He

* Many of these Shakespeare settings were adaptations of the original airs used at the time of Shakespeare. (See Lesson VI, Part II.) Recall also the poems of Scott, Milton, and Tennyson which have been set to music.

† Although the story is based on a Bohemian subject the music is written in the sentimental melodic style which was so popular during the middle of the nineteenth century.

‡ See Lesson XXXIV, Part IV.

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has already written several remarkable symphonies, concertos, and instrumental compositions, while his choral works, "Caractacus" and "The Dream of Gerontius" are regarded as the greatest oratorios which have been given the world since the time of Mendelssohn.



PERCY GRAINGER

Percy Aldridge Grainger, born at Melbourne, Australia (1882), is one of the younger school of English composers, who is devoting his attention to the development of early English folk music. Mr. Grainger has recently become an American citizen and has announced his intention of identifying himself with the American school.

Cyril Scott (1879) is another young composer who is looking to national sources for inspiration. He has been, however, more influenced by the impressionism of modern France than any of his compatriots, and is known in Europe as "the English Debussy."

Ralph Vaughn Williams (1872) has done much for the folk music of his country. His "London Symphony" is an outstanding work of the modern school. His latest opera "Hugh the Drover" (1924), is considered his greatest work. Other important English composers are: Frank Bridge, Arnold Bax, Gustav von Holst, Eugene Goossens, and Joseph Holbrooke.

ILLUSTRATIONS

9014	<i>Ah Moon of My Delight</i> (Lehmann)	Crooks
9009	{ <i>Nell Gwyn—Country Dance</i> (Edward German) . <i>Nell Gwyn—Pastoral Dance</i> (2) <i>Merrymaker's Dance</i> }	St. Louis Sym- phony Orchestra
20494	<i>Viking Song</i> (Coleridge-Taylor)	Associated Glee Clubs
20802	{ <i>Shepherd's Hey</i> (Arr. Grainger) <i>Country Gardens</i> (Arr. Grainger) }	Victor Concert Orchestra
D1242}	<i>Dream of Gerontius</i> (Elgar)	Royal Choral Society
D1243}		
9016	{ <i>Pomp and Circumstance—March No. 1 in D</i> (Elgar) <i>Pomp and Circumstance—March No. 2 in A Minor</i> (Elgar) }	Royal Albert Hall Orchestra

Lesson XXXIV

Early Music in America

Like every other great nation which has developed a national school of music, America has been obliged to wait until her position as a world power should become firmly established, for a national

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art develops only in a country which has been acknowledged to be a leader in the world politically and commercially. Today this country stands before the world supreme in political and commercial importance. It is, therefore, inevitable that America's school of music will begin a rapid development.

America has been recognized for years by the greatest musicians in the world as providing the largest and best concert audiences. The American people have more musical instruments in their homes and have spent more money on musical education than any other race. Yet Americans have been trained for many generations to look toward Europe for their art and it is hard to bring them to a realization that the greatest art of Europe is now on American soil; that the greatest musicians and teachers of music in the world now call America their home; that if America cannot claim a past school of music, she certainly is developing the materials for a notable one in the near future.

Like every great nation which has built a national school, America must look to the schools of the past to find a technical foundation upon which her national school shall be erected. A great school of music is founded upon the folk-lore of the people, and its development is brought about by those of its native sons who, although they may have been trained in their science and theory of musical expression by foreign masters, are national in their method of expression.

America has the richest folk legacy of any nation in the world. She possesses in the music of the American indians and the American negroes, the best existing primitive sources of music in the world.

Since the beginning of America's development by the white man, practically every nation in the world has poured its folk music into America, so that today no nation possesses such a diversity of musical folk material as that which is now fast rooted on American soil. While the Puritans who first came to our land were openly averse to all music save that of the chanting of hymn tunes, it must not be forgotten that before the end of the seventeenth century many colonies from Scotland and the north of Ireland were found throughout New England and that these people all brought their folk music with them. The Dutch who colonized New York and the surrounding country came from that land where musical training dates back to the earliest and greatest schools of musical counterpoint (Netherland School—See Lesson V, Part II). Virginia and Carolina were peopled by the Cavaliers, who brought with them the greatest and best of the music from Queen Elizabeth's court, which was the center of the world's musical culture during the sixteenth century. Canada and Louisi-

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ana were settled by France, a nation known for musical taste and culture. The Spanish colonists through the south and southwest of America also brought much of their national music with them.

It will be easily realized, therefore, that even in colonial days America was not without musical standards of her own and music was considered of much importance during the period immediately following the Revolutionary War. It is to this period that the first native composer of America belongs. This was Francis Hopkinson, of Philadelphia (1737-1791), who was a signer of the Declaration of Independence, one of the members of the convention which drafted the Constitution in 1787, and the first judge of the Admiralty Court of Pennsylvania. He was an intimate friend of George Washington, Benjamin Franklin, Thomas Jefferson, and the other great men of the day. Hopkinson was, however, not only a statesman, but a rare musician, a virtuoso on the organ and harpsichord, as well as a composer of great ability. His songs are worthy to rank with those of Haydn, who was his contemporary. Hopkinson's son, Joseph, wrote the words to "Hail Columbia," a tune which had previously been



FRANCIS HOPKINSON

played as a march for the inauguration of George Washington. The music to this "President's March" was written by Philip Phile, of Philadelphia, who was a prominent musician of the day.

The other tunes which were in popular usage during the days of the Revolution and the War of 1812 were all English airs, which were sung to words written in America. Chief among these were: "Yankee Doodle," "God Save the King" ("God Save George Washington," which in 1832 became "America"), and "Star-Spangled Banner." The ever-beloved "Home, Sweet Home," words by John Howard Payne, appeared in 1823 as an air in "Clari," an opera by Bishop. It has remained in public favor ever since that day.

One of the most important American musicians of the first half of the nineteenth century was Dr. Lowell Mason (1792-1872), a writer of hymns, who was the first musician to realize the importance of introducing music into the public schools of America. Doctor Mason, having begun the work in 1836, was made supervisor of music of the Boston public schools in 1838, an act which has been called "the

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Magna Charta of musical education in America." Ever since that day the development of music in America's public schools has been one of the most remarkable growths of music in the country.

In the period just before the Civil War a type of ballad became very popular in America. One of the best songs of this time was "Ben Bolt," written by Nelson Kneass in 1848. But the most famous of America's ballad composers was Stephen Foster (1826-1864), whose songs are rightly regarded as the best composed folk songs in the entire literature of music. Besides his more famous plantation songs, "O Susanna," "Uncle Ned," "Old Folks at Home," "Massa's in de Cold, Cold Ground," "Hard Times Come No More," "My Old Kentucky Home," and "Old Black Joe," the ballads of Foster are also very beautiful. Of these "Come Where My Love Lies Dreaming," "I Dream of Jeanie," "Nelly Bly," and "Old Dog Tray" are still worthy to be retained.

The period of the Civil War brought out more truly great patriotic songs than have ever been developed by any nation. Of these the songs of George F. Root (1820-1895), especially "The Battle Cry of Freedom," "Tramp, Tramp, Tramp," and "The Vacant Chair" hold first rank. "When Johnnie Comes Marching Home Again," by Patrick Gilmore, who wrote under the *nom de plume*, "Louis Lambert"; "Tenting To-night," by Walter Kittridge; "Marching Through Georgia" and "The Song of a Thousand Years," by Henry Work; "The Battle Hymn of the Republic," words by Julia Ward Howe to an old air; and "Dixie," a plantation song by Dan Emmett, written in 1859, are all songs belonging to this period.

The years following the Civil War until the early nineties brought forth a new epoch of sentimental ballads. "Stars of the Summer Night," a setting of Longfellow's verses by Alfred S. Pease (1838-1882); "Rocked in the Cradle of the Deep," by Mrs. Emma Willard (1787-1870); "The Old Oaken Bucket," by Samuel Woodworth (1785-1842), set to a well-known melody of the day; "Listen to the Mocking Bird," by Septimus Winner; "Silver Threads Among the Gold," by H. P. Danks; "When You and I Were Young, Maggie," by H. A. Butterfield; "The Little Brown Church in the Vale," by H. P. Pitts, reflect the type of music which was then in vogue.

✕ Great choral societies were established in America soon after the Revolution. The most famous was the Handel and Haydn Society of Boston, whose constitution is dated 1815. Its first concert was arranged to celebrate the signing of the Peace Treaty of Ghent. While singing schools, conventions, and festivals continued to be popular during the early forties, a new stimulus was given by the

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"Peace Jubilees," and great music festivals have flourished throughout America ever since the Civil War.

The first school of music, the New England conservatory, was founded in Boston in 1867, and in that same year the Cincinnati Conservatory and the Chicago Musical College were established. Great schools for the study of music have developed throughout America ever since that day.

The first orchestra in America was the Philharmonic Society of New York, which gave its first concert December 23, 1800, but no regular series of orchestra concerts was started until 1842, when the New York Philharmonic Orchestra came into existence. To one of its earliest conductors, Theodore Thomas, America owes all her early development in orchestral music, for unquestionably the influence of Thomas did more to develop a taste for good music in America than that of any other musician of his period. In America today are to be found the greatest orchestras of the world. All the largest cities, including Boston, New York, Philadelphia, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Minneapolis, Seattle, San Francisco, and Los Angeles, possess organizations some of which outrank any to be found in the European capitals.

The first opera to be produced in America in the early nineteenth century was sung in English by an American company, but its place was soon usurped by the Italian and French companies, which have since dominated. Theodore Thomas wisely foresaw the need of opera in English, in America. Knowing that no great operatic school had ever been possible in other countries until opera had been given in the vernacular, Thomas hoped by the establishment of the American Opera Company in 1885 to stem the current of American favor; but his venture was a failure. America possesses today two of the greatest opera companies of the world, the Metropolitan Opera Company of New York and the Chicago Civic Opera Association, where ideal performances are given in foreign tongues, but insufficient effort is being made to give ideal performances of opera in the language of this country.

ILLUSTRATIONS

4023	{ <i>Barbara Allen</i> (Folk Song) } (English)	<i>Dadmun</i>
	{ <i>O No, John</i> (Folk Song) }	
4010	{ <i>My Days Have Been So Wondrous Free</i> (Hopkinson) } { <i>I Dream of Jeanie With the Light Brown Hair</i> (Foster) }	<i>Murphy</i>
9247	<i>Hard Times, Come Again No More</i> (Foster)	<i>Victor Salon Group</i>
1146	<i>Home, Sweet Home</i> (Payne)	<i>Talley</i>
—*	<i>Ben Bolt</i> (Kneass)	

* In preparation.

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19887	<i>Darling Nelly Gray</i> (Hanby)	<i>Peerless Quartet</i>
19889	<i>Listen to the Mocking Bird</i> (Winner)	<i>Green-Dixon</i>
1265	{ <i>Old Black Joe</i> } (Stephen Foster)	<i>Tibbett</i>
	{ <i>Uncle Ned</i> }	
35844	<i>Medley of Civil War Songs</i>	<i>Victor Male Chorus</i>

Lesson XXXV

Edward MacDowell

The greatest and most individual composer that America has as yet produced was Edward MacDowell, who was born in New York city on December 18, 1861, and who died there January 23, 1908.

In considering the music of this remarkable man it is interesting to note how simply and sincerely all his works reflect the best and most real of our American traditions. It was possibly because of these qualities that his works have commanded such universal admiration in all the countries of the world.

MacDowell was a direct descendant of an old Scotch-Irish-Quaker family which came to America in the early eighteenth century. From his ancestors, the composer inherited his love of legend and of poetry, a belief in the real and true as manifested by God in nature. Even as a boy he reflected their simple faith and deep sincerity. He pays a tribute to them in his music by his frequent use of Scotch and Irish themes.

As MacDowell loved the folk lore and fairy tales of all lands, so he was naturally drawn to the folk material of his native America. He was one of the first American composers to realize the importance of the Indian and Negro folk music in its relation to modern American composition.

Talented as a lad in both art and music. Edward MacDowell was taken at an early age to Paris and placed in the Conservatoire, where he was a class mate of Claude Debussy. After two years in France he went to Germany, where he worked under Joachim Raff at the Frankfort Conservatory. MacDowell's enthusiasm for Raff is reflected in many of the compositions written by MacDowell during this period. When MacDowell was twenty Raff appointed him head of the piano department of the Frankfort Conservatory. Among his



EDWARD MACDOWELL

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pupils at this time was a brilliant young American pianiste, Marion Nevins, who later became Mrs. Edward MacDowell.

His early years of teaching in Germany brought MacDowell in contact with some of the greatest musicians of the day. Franz Liszt was particularly enthusiastic over the ability of the young American and prophesied a brilliant future for him, not alone as a pianist, but as a composer also.

In 1888, MacDowell and his young American wife returned to this country settling first in Boston. He soon became known as one of the leading concert pianists of the day. In 1896 he became the head of the new music department of Columbia University, a post which he held for eight years. But overwork had so broken his health and nervous energy that he was no longer able to carry on his work and his last years were tragic.

MacDowell did his best composing in the little New England village of Peterborough, N. H., where deep in the forest he had built for himself a small log cabin in which he wrote and worked. Anxious that other artists might share in the seclusion and opportunity for work which he had enjoyed he pledged Mrs. MacDowell to bring this dream to a realization. This she has done in the remarkable MacDowell Colony at Peterborough, where many of the best of America's creative artists have found peace, inspiration and the opportunity to work.

MacDowell's greatest orchestral works were the symphonic poems, "Hamlet and Ophelia"; "Launcelot and Elaine"; and "Lamia." He left two suites for orchestra, the second being based on themes taken from the music of the American Indians. MacDowell also wrote two piano concerti for orchestra. His largest works for piano are the sonatas; Opus 45 known as "Tragica"; Opus 50, "Eroica"; Opus 57 "Norse" and Opus 59 "Keltic." He also wrote many lovely songs, but it is as a composer of short piano compositions that he won his greatest popularity. These are known by their collective titles as, "Woodland Sketches"; "New England Idyls"; "Sea Pieces"; "Marionettes"; "Fireside Tales"; "Forest Idyls" and "Les Orientales" and "Forgotten Fairy Tales" (published under the nom de plume of Edgar Thorn). MacDowell was a painter and a poet of no small ability. Many of his works bear on their title pages short descriptive poems written by him. He was one of the first great impressionistic tone painters of the modern school, and his short compositions all bear a title. MacDowell was a master in the expression of mood pictures and his short piano impressions are the most poetic examples of musical miniatures to be found in the literature of music. His last composition was the exquisite "From a Log Cabin" and the

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inscription from the title page of this composition is graven on the huge boulder, which marks the last resting place of the composer in Peterborough.

"A house of dreams untold,
It looks out over the whispering tree tops
And faces the setting sun."

ILLUSTRATIONS

1152	{ <i>To a Wild Rose</i> }	<i>Chicago Symphony Orchestra</i>
	{ <i>To a Water Lily</i> }	
1172	<i>Thy Beaming Eyes</i>	<i>Tibbett</i>
20803	{ <i>Of Bre'r Rabbit</i> (2) <i>From Uncle Remus</i> }	<i>Eaver</i>
	{ <i>Will o' the Wisp</i> (2) <i>To a Humming Bird</i> }	
4017	<i>The Swan Bent Low</i> (2) <i>The Sea</i>	<i>Dadmun</i>
20153	<i>Of a Tailor and a Bear</i> (Edgar Thorn)	<i>Victor Orchestra</i>
20396	{ <i>Nautilus</i> (2) <i>To the Sea</i> }	<i>Barth</i>
	{ <i>Witches' Dance</i> }	
4017	<i>Long Ago, Sweetheart Mine</i> (2) <i>A Maid Sings Light</i>	<i>Murphy</i>
20342	{ <i>From an Indian Lodge</i> }	<i>Victor Orchestra</i>
	{ <i>Love Song</i> "Indian Suite" }	

Lesson XXXVI

Modern American Music

The first "classical" composer of America was John Knowles Paine (1839-1906), "The Dean of the American School of Music," who was for many years the director of music at Harvard University, where many of the greatest of America's composers received their early training. From this school came George W. Chadwick (1854), the director of the New England Conservatory of Music, who is considered by many to be the most important of present-day American composers; Arthur Foote (1853), who has written much in the older classic forms; Frederick Converse (1871), now the head of the Composition Department of the New England Conservatory; Henry K. Hadley (1871), who has written successfully in all forms; Arthur Whiting (1861); Louis Adolphe Coerne (1870-1922), and John Alden Carpenter (1876).

Dudley Buck (1839-1909) was the American composer of the early school who was best known throughout Europe. He exerted a great influence in America on organ and church choral composition. Another of the earlier composers was Frederick Grant Gleason, whose compositions were prominently featured at the World's Fair in Chicago in 1893. Among the early pianists whose influence on American music was very great were William Mason (son of Lowell), Louis Moreau Gottschalk, and William H. Sherwood, all of whom

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labored unceasingly for the American composer. These men left many excellent compositions, principally for the piano.

Horatio Parker (1863-1920) was considered by many the greatest composer of America. He won his first laurels with "Hora Novissima," the best choral work as yet of the American school. Parker wrote in all forms and his compositions rank with the best of any modern composers. He was for forty years the Dean of Music at Yale University. The mantle of Parker has descended on his able assistant, David Stanley Smith (1877), who has won well-deserved recognition for his excellent compositions.

Another individual composer is Edgar Stillman Kelley (1857), whose extensive experience has taken him to all parts of our great land—a fact which is remarkably portrayed in his compositions.

One of the most popular of America's composers was Ethelbert Nevin (1862-1901), whose songs and short instrumental compositions have met with increasing popularity.

Another unique American is John Philip Sousa (1854-), who has revolutionized march music, and whose wonderful marches, full of American spirit, have found their way to every country in the world.

After the advent of the great Bohemian master, Antonin Dvořák, who came to America in 1893 and remained for several years, there came into existence a group of American composers who began to search for the foundation of the future national school of America among the folk songs of our land. Among these men are Harvey Worthington Loomis, Arthur Farwell, and Frederick R. Burton. Charles Wakefield Cadman, Charles Sanford Skilton, Carlos Troyer, and Thurlow Lieurance have made American Indian music into modern compositions, while Henry F. Gilbert, Harry Burleigh, Will Marion Cook, David Guion, and Nathaniel Dett have made Negro music equally popular.

An interesting personality among American composers was Reginald DeKoven (1859-1920), who won his first recognition with his comic opera "Robin Hood."

Among the younger Americans who have won recognition for unusual work is Leo Sowerby (1895-), who won the first American Prize of Rome. He has had many of his works presented in Europe as well as America. An outstanding American composer is Deems Taylor (1885) whose Suite "Alice in Wonderland" is a most interesting orchestral work. His opera "The King's Henchman" produced at the Metropolitan Opera House, New York, 1926, made a sensational success.

Victor Herbert (1859-1924), although born in Ireland, was

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thoroughly identified with this country, and all are proud to call his excellent works, American compositions.

Charles Martin Loeffler (1861-), of Boston, is another foreign-born American. He has followed in the ultra-modern impressionistic school of the French Debussy. Other foreign composers who have recently announced their intentions of making America their home are Ernest Bloch, of Switzerland, and Percy Grainger, of Australia.

Frederick Stock (1872-), is another Americanized foreigner, who is better known as a composer in Europe than in America. Here he has been chiefly famous as the Director of the Chicago Symphony Orchestra.

Ernest Schelling (1876) is a composer of growing importance. His symphonic Poem "A Victory Ball," is one of the most outstanding orchestral works yet produced in America.

Frank Van der Stucken (1858) and Walter Damrosch (1864) are both well-known orchestra conductors who have also won fame as composers.

The greatest woman composer of America is Mrs. H. H. A. Beach (1862-), who is of pure American ancestry, and whose compositions are chiefly a product of American training. A native of Boston, Mrs. Beach is an outgrowth of the Paine school of composition. A pianist herself, she has written much for her chosen instrument and also for the orchestra, while her delightful songs are found on many concert programs.

Another Boston woman who has won fame as a musician is Margaret Ruthven Lang (1867-). She has written many excellent songs and several larger works. Other American women who have won fame chiefly through the composition of songs are Mrs. Jessie L. Gaynor (1863-1921), whose charming songs for children opened up an entirely new field for the American composer; Mrs. Archibald Freer, a most prolific composer of songs and piano compositions, and Carrie Jacobs-Bond, whose charming songs have won a unique and well-deserved popularity. Mary Turner Salter, Gena Branscombe, Harriet Ware, Mabel Daniels, Julia Rive King, Gertrude Ross, Lily Strickland, Marion Bauer, Floy Little Bartlett, and Fay Foster are well-known American women composers of today.

Other well-known composers of America are: Henry Holden Huss, Rubin Goldmark, Howard Brockway, Daniel Gregory Mason, Rossiter Cole, Adolph Weidig, Eric Delamarter, Henry P. Eames, Felix Borowski, William Arms Fisher, James H. Rogers, Wilson G. Smith, Clayton Johns, Ernest Kroeger, Alfred Robyn, Homer Norris. William Rogers Chapman, Frederick Field Bullard, Victor Harris,

The History of Music

Homer Bartlett, Charles Gilbert Spross, Daniel Protheroe, Oley Speaks, Carl Busch, Adolph Foerster, Walter Kramer, Preston Ware Orem, Joseph Breil, Geoffrey O'Hara, Harold Vincent Milligan, Harry Rowe Shelley, George Grant-Schaefer, Arthur Olaf Andersen, Marx E. Oberndorfer, Mortimer Wilson, James Francis Cooke and Arne Oldberg.

Among the greatest musical educators in the universities are: William E. Bigelow, Amherst; Charles A. Boyd, University of Pittsburgh; †Hugh Clark, University of Pennsylvania; †Samuel Cole and †Louis Elson, New England Conservatory; Frank Damrosch, Institute Musical Art, New York; Hollis Ellsworth Dann, New York University; George C. Gow, Vassar College; Clarence G. Hamilton, Wellesley; W. C. Hammond, Mt. Holyoke; J. J. Hattstaedt, American Conservatory, Chicago; Peter Lutkin, Northwestern University; H. D. MacDougall, Wellesley; Daniel Gregory Mason, Columbia; Charles H. Mills, University of Wisconsin; Robert T. McCutchan, De Pauw University; Waldo Selden Pratt, Theological Seminary, Hartford, Conn.; Sumner Salter, Williams; H. D. Sleeper, Smith; David Stanley Smith, Yale University; Edward Dickinson, Oberlin; John Landsbury, University of Oregon; L. R. Maxwell, Tulane, New Orleans; Leonard B. McWhood, Dartmouth.

ILLUSTRATIONS

—*	<i>Festival Te Deum</i> (Buck)	
H6275	{ <i>Cry of Rachel</i> (Salter) <i>Before the Crucifix</i> (La Forge)}	Schumann-Heink
20195	<i>Venetian Suite—Love Song</i> (Nevin)	Florentine Quartet
20983	{ <i>The Sunrise Call—Zuñi Melody</i> (Carlos Troyer) <i>Lover's Wooing—Zuñi Blanket Song</i> (Troyer)}	Chief Caupolican
—*	<i>Ah Love But a Day</i> (Beach)	
—*	<i>The Year's at the Spring</i> (Beach)	
—*	<i>Irish Love Song</i> (Lang)	
—*	<i>An Irish Folk Song</i> (Foote)	
4016	<i>Boat Song</i> (Harriet Ware)	Murphy
H555	<i>Ma' il Batteau</i> (Strickland)	Braslau
—*	<i>Round Up Lullaby</i> (Ross)	Dadmun
H884	<i>Chant Nègre</i> (Kramer)	Zimbalist
1295	<i>Banjo Song</i> (Homer)	Homer
35822	<i>Rhapsody in Blue</i> (Gershwin)	Whiteman's Orchestra
6638	{ <i>Danny Deever</i> (Damrosch) <i>On the Road to Mandalay</i> (Speaks)}	Werrenrath
45495	<i>Spring Song of Robin Woman "Shanewis"</i> (Cadman)	Baker
H55200	<i>Dagger Dance "Natoma"</i> (Herbert)	Victor Orchestra
1127	{ <i>A Victory Ball</i> (Schelling)	New York Philharmonic Orchestra
1128		
21750	{ <i>Juba Dance—"In the Bottoms"</i> (Dett) <i>From the Canebrake</i> (Gardner)}	Victor Orchestra

* In preparation

† Deceased.

PART III

The Orchestra—The Development of Instrumental Music

Preface

Part III is divided into a study of the orchestra and its instruments and the development of instrumental music.*

The first portion of Part III has been planned to create a greater interest in and to promote a more general knowledge of the various instruments and their functions in the orchestra. The student orchestras in high schools and colleges have already awakened an interest in the orchestral instruments, for it has become a recognized fact that every instrumental voice has its own important place in the organization. If possible each instrument should be practically demonstrated before the class.

"The Development of Instrumental Music" should be used as a supplementary course to the "History of Music" and a careful review of chronological events should be studied each week.

- I. The Orchestra. Its Divisions.
- II. The String Choir.
- III. The Violin.
- IV. The Viola.
- V. The Violoncello.
- VI. The Double Bass.
- VII. The Harp.
- VIII. The Wood-wind Choir.
- IX. The Flute and Piccolo.
- X. The Oboe and English Horn.
- XI. The Bassoon—Contra-Bassoon.
- XII. The Clarinet—Bass Clarinet.
- XIII. The Brass Choir.
- XIV. The Trumpet or Cornet.

* "Instruments of the Orchestra by Sight, Sound and Story" (charts, records and booklet published by the Victor Company) gives the picture of every instrument in its natural color; the voice of each instrument in solo and combinations; and a full description of the orchestral use of each instrument.

The Orchestra

- XV. The French Horn.
- XVI. The Trombone—The Tuba.
- XVII. The Percussion Instruments—Drums.
- XVIII. The Bells.
- XIX. Early Folk Instruments.
- XX. The Development of the Violin.
- XXI. The Development of the Pianoforte.
- XXII. The Development of the Organ.
- XXIII. Early Instrumental Forms.
- XXIV. The Instrumental Forms at the Time of Bach.
- XXV. The Sonata Form of Haydn.
- XXVI. The Development of the String Quartet.
- XXVII. Beethoven's Use of the Instruments.
- XXVIII. The Influence of the Romantic School.
- XXIX. The Influence of the Wagner Music Drama.
- XXX. Absolute Music in the Late Nineteenth Century.
- XXXI. The National Schools.
- XXXII. Program Music of the Modern School.
- XXXIII. Modern Forms.
- XXXIV. Impressionism.
- XXXV. Modernistic School.
- XXXVI. American Orchestral Composers.

Lesson I

The Orchestra

The symphony orchestra* is divided into four sections according to the character of the instruments which compose it, and consists of from fifty to one hundred players. In an orchestra of ninety-five the instruments are proportioned as follows:

"Strings".....	{ First Violins (16) or (18)
	{ Second Violins (14) or (16)
	{ Violas (12)
	{ Violoncellos (12)
	{ Double Basses (10)

* It is the custom to designate any grouping of instruments playing together by the term "orchestra." Such orchestras are heard at dances, theatres, restaurants, etc. Occasionally they are heard in small concerts. The modern orchestra is called "symphony orchestra" because its chief function is to play symphonic music. For the proper presentation of opera and oratorio an orchestra of this size and character is necessary.

The Orchestra

	Flutes	{ Piccolo (1) Flutes (2)
"Wood-Wind".....	Double Reeds	{ Oboes (2) English Horn (1) Bassoons (2) Contra-Bassoon (1)
	Single Reeds	{ Clarinets (2) Bass Clarinet (1)

The French horn, by reason of its beautiful tone quality, is frequently used as a member of the "wood-winds."

	French Horns	(4)
"Brasses".....	Trumpets	(4)
	Trombones	(4)
	Tuba	(1)
	Tympani or Kettle Drums	(2) or (3)
	Side Drum	(1)
"Battery" or Percussion...	Bass Drum	(1)
	Bells	(1)
	Triangle	(1)
	Tambourine, etc.	(1)

The harp belongs to no particular division of the orchestra. Usually two harps are employed.

As the "strings" are the most important instruments in the orchestra, they are given the place of prominence in the seating of the players. On the left of the conductor sit the first violins; their leader, who is known as "concert-master," occupying the first desk on the outside row. Directly opposite the first violins, on the right of the conductor, are the second violins; next to them, toward the center, the violas are placed. Contrasted with the violas on the side by the first violins are found the violoncellos. Directly back of the first violins and 'cellos are grouped the double basses. This leaves the whole center of the orchestra to the wood-wind instruments. The flutes and piccolo occupy the front row; the oboes (English horn) and clarinets (bass clarinet), the row behind; and the bassoons (contra-bassoon) and the French horns the next. To balance the heavier strings (the 'cellos and double basses) the "brasses" (trumpets, trombones and tuba) flank the right center of the orchestra. The tympani and percussion instruments occupy the middle center directly opposite the conductor.

The Orchestra

Many conductors are changing this established seating plan and are placing the second violins next to the first violins, thus grouping all the stringed instruments together.

The orchestra, as we know it today, was divided into the four choirs by Franz Josef Haydn, who has been called the "Father of the Symphony Orchestra."

As tone is produced by a series of regular vibrations, which are "sense impressions caused by the longitudinal air waves of varying shapes and sizes," it is necessary to understand just how these air waves are produced by the various groups of instruments. There are three ways in which tone is produced by those instruments which constitute a symphony orchestra:

1. The setting in motion of stretched strings, either by means of a bow, or by plucking the strings. (Stringed instruments.)

2. The breaking of air columns, enclosed either in tubes of wood or metal, by the pressure of the breath. (Wood-winds and brasses.)

3. The beating of elastic surfaces in contact with the air, or the striking of metal with a rhythmic accent. (Percussion instruments.)

Some of the instruments of the orchestra sound a different tone from the actual written note. These are known as transposing instruments:

DOUBLE BASS: Sounds an octave lower than the music is written.

PICCOLO: Sounds an octave higher than the music is written.

ENGLISH HORN: Sounds a fifth lower than the music is written.

CLARINET: All clarinets transpose except that in the key of C.

CONTRA BASSOON: Sounds an octave lower than the music is written.

FRENCH HORNS: All French horns transpose except that in the key of C.

TRUMPETS OR CORNETS: All except those in the key of C.

TUBA: Sounds an octave lower than the music is written.

ILLUSTRATIONS

Instruments of the Orchestra

20522	{ (a) <i>The String Choir</i> (b) <i>The Wood-wind Choir</i> }	<i>Victor Orchestra</i>
20523	{ (a) <i>The Brass Choir</i> (b) <i>The Percussion Instruments</i> }	<i>Victor Orchestra</i>
20606	<i>Overture—"William Tell," Parts I-II (Rossini)</i>	<i>Victor Symphony Orchestra</i>
20607	<i>Overture—"William Tell," Parts III-IV (Rossini)</i>	<i>Victor Symphony Orchestra</i>
20802	<i>Shepherd's Hey (Grainger)</i>	<i>Victor Concert Orchestra</i>

The Orchestra

Lesson II

The String Choir

The string choir should not be confused with the "string quartet," as in the modern orchestra the four groups of instruments comprising this section are divided into five parts, which may be classified as:

1st Violins, soprano,
2d Violins, mezzo-soprano,
Violas, alto (sometimes tenor),
Violoncellos, tenor (sometimes baritone),
Contra-bass, bass.

The strings are in truth the "backbone" of the orchestra, as they can play for any reasonable length of time without greatly fatiguing



INSTRUMENTS OF THE ORCHESTRA—STRING CHOIR AND HARP

the performer, whereas the "wind" instruments, being dependent upon the breath of their players, have to be given constant opportunities for rest. As the strings in reality give the true strength to the orchestra, it will be noted that there are many more members in this section than in the "wood-wind" or "brass" divisions.

The string section of the orchestra is its most important group for the following reasons:

The Orchestra

1. The great range of six octaves.
2. The rapidity with which the strings can produce clearly the most complicated tonal passages.
3. The ability to hold a tone much longer than the wind instruments due to the fact that the tone is not dependent on the breath of the performer.
4. The ability to play with any degree of intensity from the softest *pianissimo* to the loudest *fortissimo*.

Berlioz has said that "the strings," when played together, possess "force, lightness, grace, accents both gloomy and gay, thought, and passion." He further says: "Slow and tender melodies, confided too often to the wind instruments, are nevertheless never better rendered than by a mass of violins. Nothing can equal the touching sweetness of a score of first violins made to sing by twenty well-skilled bows. That is, in fact, the true woman's voice of the orchestra—a voice at once passionate and chaste, heart-rending, yet soft, which can weep, sigh, lament, chant, pray and muse, or burst forth into joyous accents, as none other can do. It is in truth the most brilliant color of the modern orchestra."

The most important of the various effects employed in the playing of the Strings are the *tremolo* and the *pizzicati*.

The *tremolo* is produced by moving the bow backward and forward with great rapidity. This produces a melodramatic effect which is very popular in the theatre, or in intensely dramatic compositions.

The *pizzicati* is the effect produced by the plucking of the strings with the fingers instead of using the bow. The Italians term this *pizzicato*, *pizzicati*, meaning plucked. Sometimes whole movements are written in this manner.

The force of the strings in unison is felt in the opening measures of the First Movement of Beethoven's Fifth Symphony. The whole of the Vorspiel to Lohengrin may be considered as an example of pure violin tone color. Here the violins are divided into several groups, and by the use of harmonics the mysterious ethereal character, which is a feature of this composition, is obtained.

An excellent illustration of the use of the *tremolo* by the string choir is to be found in the opening measures of the Overture "The Flying Dutchman," by Wagner. The best-known use of *pizzicati* is the well-known movement from the Ballet "Sylvia," by Delibes.

ILLUSTRATIONS

- | | | |
|------|----------------------------------|--|
| 1166 | Ballet—"Sylvia" (Delibes) | Hertz and San Francisco Symphony Orchestra |
| 6692 | Caprice Viennois (Kreisler) | Kreisler |
| 6634 | Andante Cantabile (Tschaikowsky) | Elman String Quartet |

The Orchestra

- 6791 *Prelude—"Lohengrin"* (Wagner) *Stokowski and Philadelphia Symphony Orchestra*
 9029 *First Movement Symphony in C Minor, No. 5* (Beethoven) *R. A. H. Orchestra*
 6547 *Overture—"The Flying Dutchman"* (Wagner) *New York Philharmonic Orch.*
 6579 *The Flight of the Bumble Bee* (Rimsky-Korsakow) *Chicago Symphony Orch.*
 6932 *Pizzicati Movement Fourth Symphony* (Tschaikowsky) *Stokowski and Philadelphia Orchestra*
 9163 *Ride of the Valkyries* (Wagner) *Coates and Symphony Orchestra*

Lesson III

The Violin

The violin is the most important instrument in the orchestra, and as Henderson so well expressed it, "is the prima donna of the string choir, and is both a coloratura and a dramatic singer." This



"LITTLE FRENCH FIDDLE" OF THE DANCING MASTERS (1687)

instrument, which is the most brilliant of the old viol family, was brought to its technical perfection by the great violin makers of Cremona, who flourished from the middle of the sixteenth to the opening of the eighteenth century. (See Lesson XX, Part III.)

When the violin first entered the orchestra in the seventeenth century it was called "the little French fiddle." Monteverde (1567-1643) of the Venetian School introduced the violin into the orchestra and employed the use of *tremolo* and *pizzicato* on the violin in the opera "Tancred" (1624). Monteverde's orchestra consisted of two harpsichords, two large lutes, two violins,

ten tenor viols, two viole de Gamba, two bass viols, a double harp, three trumpets, two cornets, a small flute, a clarion, and three portable organs. As the violin increased in popularity, it gradually became of more importance in the orchestra.

The resources of the violin in the way of technical agility are very great, but its powers of emotional expression are still greater. The effect of a solo violin is very different from that of a number of violins

The Orchestra

playing together, a body of violins producing a vigorous sonorous volume of tone, whose character is as different from that of the solo violin as is its amount.

The violin has four strings tuned on: G below middle C; D above middle C; A; and E; it has a range of over three octaves.

The strings are made of gut, the G string being wound with a fine wire. They are tuned by means of pegs set in the neck of the violin. The fingers of the players press the strings to change the pitch of the tone.

The tone is produced by the vibration made by the bow as it is drawn across the strings by the right hand of the player, these vibrations are carried from the strings, through the bridge into the wooden belly of the instrument, which is so made that it vibrates, producing that rich penetrating sonority which is a characteristic of the instrument. There are about seventy pieces of wood used to make this delicate organism.

The bow is made of hair, which is stretched over a delicately shaped piece of wood of Pernambuco. The violin bow was perfected by Tourte (1747-1835).

The strings pass over the bridge, which is arched so that the bow can easily touch only one string at a time. This is easily possible in soft passages, but as it is quite difficult when the instruments are playing *fortissimo*, these passages are generally written for either the G or E strings.

Each string has its own character of tone:

E string, called "Chantarelle" or singer; a clear, penetrating tone which is easily heard above the other voices of the orchestra. Generally used for melodic passages.

A and D strings more subdued in tone quality, but capable of producing very soft, beautiful melodies.

G or fourth string, full round tone, similar to contralto voice. A tone of nobility and strength, often used in solo passages. Peculiar harsh effect may be produced by playing G string *fortissimo* with the heel of the bow.

The compass of the violin (from low G to C in the sixth space above the staff) is often increased by the use of harmonics. These are the strangely sweet flute-like tones, which the Germans call "flageolet" tones, but which the scientist knows as "over tones." It is a law of acoustics that every musical tone is composed of several tones, the ear catching only the fundamental tone of the group. It has been discovered that by lightly touching a vibrating string, the vibrations of the fundamental tone will be stopped, and the upper

The Orchestra

over tones can be distinctly heard. These *harmonics* are too high and mysterious in quality to be used in vigorous music, but in certain passages they produce an ethereal beauty of tone. A great many special effects can be produced on the violin. The manner of drawing the bow across the strings makes a great difference in the tone quality. Bowing close to the bridge produces a rough, metallic sound, while bowing over the finger board gives a soft, mysterious quality. The *tremolo* or rapid, alternating strokes of the bow upward and downward is very commonly used to express great agitation or to depict combat.

The plucking of the strings or *pizzicato* is an effect which has been always popular. Sordinos or mutes are little pieces of wood or brass that fit over the strings and deaden the vibrations, producing a veiled, weird tone often used to depict mystery or mournfulness. Occasionally the player is called upon to strike his strings with the back of the bow (*col legno*). This is the means employed by Wagner to depict Mime's laughter and scorn of Siegfried.

The violins of the orchestra are divided into two main groups. The second violins are identical instruments to those of the first group. They play the part of second soprano, or contralto, filling in the harmonic gap between the violins and violas and are of great importance, although their position in the orchestra with the sound holes turned away from the audience (when at the right of the conductor), places them at a disadvantage, and their tone is not so strong as that of the first violin section.

In many of the arias of the early masters the voice part was supported and enriched by a second melody played by a single instrument. This was known as the *obbligato*, the name "obliged, indispensable" signifying that the *obbligato* voice was necessary for the complete understanding and enjoyment of the entire work. Modern composers have been especially fond of this method of composition.

The violin is frequently used as an *obbligato* instrument and blends beautifully with the human voice.

ILLUSTRATIONS

Examples of Violin Tone:

- 9398 E String—Overture—"Euryanthe" (von Weber)
—* D String—Adagio—Second Symphony (Schumann)
9064- } A String—Adagio—Ninth Symphony (Beethoven)
9065 }

For Quality of G String on Solo Violin: 7103 Air G String (Bach)

9044 G String—Adagio—Funeral March—"Eroica" Symphony (Beethoven)

* In preparation.

The Orchestra

9050 *Harsh Quality of G String—First Movement—"Pathetic" Symphony*
(Tchaikowsky)

Examples of Effects:

6705 *Tremolo—Opening of Overture—"Der Freischutz" (von Weber)*

6932 *Pizzicati—Scherzo—Fourth Symphony (Tchaikowsky)*

6791 *Harmonics—Four solo violins—Prelude—"Lohengrin" (Wagner)*

9054 *Con Sordino (Muted Strings)—Ending of "Pathetic" Symphony (Tchaikowsky)*

6505 *Col Legno—Danse Macabre (Saint-Saëns)*

6740 { *Obbligato—Scheherezade Suite (Rimsky-Korsakov)*
(Here solo violin is used to represent the narrator.)

9112 *Tutti—First and Second violins in unison—Prelude—"L'Arlésienne" (Bizet)*

Lesson IV

The Viola

The viola, although one of the most useful of instruments and possessing beautiful tone quality, is less familiar to the average music lover than its other string companions. The individual voice of the viola has been practically unknown until modern times. The instrument is simply a larger violin, possessed of a deeper compass and tuned a fifth lower than the violin. The French call the viola the "alto." It possesses a deeper compass and its strings are thicker and heavier than those of the violin.

The first string or "chantarelle" is tuned to A above middle C; second string, D; third string, G; below middle, C; and fourth string, C. The two lowest strings are wound with wire.

The compass is from C octave below middle C to A octave above. The music is usually written in the so-called alto or C clef, which places middle C on the third line of the staff.

The viola is an older instrument in the orchestra than the violin, being the *viola da braccio* ("arm fiddle") of the Venetians of the sixteenth and early seventeenth centuries.

The position of the viola in the modern orchestra is of great importance, as the voice of the instrument makes it possible for the viola to be used as the alto, or tenor, of the string choir, as occasion demands. Either voice always blends with the other instruments.

The tone of this instrument, although rich and penetrating, is not so brilliant as that of the violin, and it possesses a peculiar pathos which makes its tone at once individual and striking. It is, in fact, one of the most helpful instruments of the orchestra and its place is of supreme importance. The viola is frequently used to reinforce the other stringed instruments; an interesting example of this is the opening of the Andante of Beethoven's Fifth Symphony.

The Orchestra

Lavignac, the famous French master of instrumentation, says: "The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself."

The viola was excellently used by Wagner, particularly in the *Tannhäuser* Overture. One of the most beautiful and characteristic uses of the viola is in the symphony, "Harold in Italy," by Berlioz. Here the viola voices the melancholy wanderer of Byron. The viola was a favorite orchestral voice with Johannes Brahms. Saint-Saëns has written a beautiful solo for viola in the "Rêverie du Soir" in his "Suite Algérienne."

All the effects of bowing, *tremolo*, *pizzicato*, *sordinos*, etc., that apply to the violin, are also used on the viola.

ILLUSTRATIONS

9296	<i>Rêverie du Soir</i> (Saint-Saëns)	Continental Symphony Orchestra
9030	<i>Andante—Symphony No. 5, C Minor</i> (Beethoven)	Ronald-Royal Albert Hall Or.
6005	<i>Romanza—"Huguenots"</i> (Meyerbeer)	(Viola Obbligato) Caruso
1223	<i>Third Movement—Quartet No. 16 in F Major</i> (Beethoven)	Flonzaley Quartet
6514	<i>Caucasian Sketches—"In the Village"</i> (Ippolitow-Iwanow)	Philadelphia Orchestra
19923	<i>O Vermeland, Thou Lovely</i>	Victor String Ensemble
9059	<i>Overture Part I and Part II—"Tannhauser"</i> (Wagner)	Coates-Symphony Orchestra
9060	<i>Overture Part III</i>	Coates-Symphony Orchestra

Lesson V

The Violoncello

The violoncello was developed from the viola d'gamba (or knee fiddle) of the seventeenth century. It has ever been one of the most popular of instruments. The beautiful quality of the cello's tone is more nearly like that of the human voice than any of the other instruments.

Like the viola, the cello is tuned in fifths, but it is an octave lower in pitch. The deep, full voice of the cello is best heard when the instrument is used as the baritone of the string choir. In the early days it was used as the bass,* but modern composers frequently employ its tone as *tenor robusto*, and it is often used as a solo instrument. Owing to its great compass, the cello may be employed as the bass of the string choir, as a solo instrument, or as a singer of the melody, with the accompaniment of the other strings.

The strings of the cello are thicker and the tone therefore is deeper than that of the violin or viola.

* In string quartets the cello still plays the bass part.

The Orchestra

The first or "chantarelle" string is tuned on A below middle C; the second string on D; the third on G; and fourth on C.

The D string possesses the most beautiful tone quality. Forsythe calls it "the softest, silkiest tone in the orchestra."

Because of the depth and thickness of its strings, it is not possible to play passages as rapidly or of as great difficulty on the cello as on the violin.

Berlioz says: "Nothing is more voluptuously melancholy or more suited to the utterance of tender, languishing themes, than a mass of violoncellos playing in unison on their first strings; while nothing is more expressive of dignity without passion than the lower tones of the cello when uttered by several instruments together."

On account of the depth of its timbre and the thickness of its strings, the cello is not susceptible to the extreme agility belonging to

the violin and viola. In solo passages frequent use is made of *harmonics*. They are obtained by the same method employed on the violin and viola, but owing to the length of the strings of the cello, those harmonics which are produced near the bridge are even more beautiful than those of the violin.

The *pizzicati* of the cellos is frequently used, as it produces a delightful, almost piquant effect, especially when employed as the accompaniment to subdued passages for other instruments.

The cellos are often divided. When Beethoven wished



DOMENICHINO (1581-1641)

ST. CECILIA

Showing viola de gamba with six strings. Notice the reversed curves.



THE OLD "KNEE FIDDLE" OF THE SEVENTEENTH CENTURY

The Orchestra

to produce the impression of the peaceful, rippling brook in his Pastoral Symphony he gave a murmuring figure to the divided cellos.

Mutes are used with far less effect than on the violins. All the other effects possible on the violin are also employed by the cello.

It is as "the sighing lover of the orchestral company" that the violoncello has been most frequently used. Four cellos in harmony support Siegmund in the outpouring of his ecstatic love in the first act of Wagner's "Valkyrie." The violoncello is a favorite instrument for *obbligatos*.

ILLUSTRATIONS

Examples of Use of 'Cello:

- 6663 A String "Chantarelle"—Second Theme, First Movement—"Unfinished Symphony" (Schubert)
- 9066 D String—Passage Introducing the Last Movement—"Ninth Symphony" (Beethoven)
- 6660 Pizzicati—Opening Third Movement—"Symphony in C Minor" (Brahms)
- 6940 Divided Cellos—Scene by the Brook—"Pastoral Symphony No. 6" (Beethoven)
- 9054 Sordanos—Entrance Second Theme—Andante—"Pathetic Symphony" (Tchaikowsky)
- 9113 Special Use of Cello as Tenor (Bass in Violas)—Adagio from "L'Arlesienne Suite" (Bizet)
- 9030 Violas and Cellos in Unison—Andante—"Fifth Symphony" (Beethoven)
Royal Albert Hall Orchestra
- 1143 Cello Solo—Le Cygne (The Swan) (Saint Saëns) Casals

Lesson VI

Double Bass

The patriarchal double bass provides the foundation for the harmonic structure of orchestral music. The instrument is called the double bass, because it was used in early times to double the bass part of the violoncello. Until Beethoven's day little was known of the possibilities of the instrument, which then became an important individual voice in the orchestra. Many of Beethoven's contemporaries looked askance at his innovations and even Berlioz, the great French master of instrumentation, likened the famous passage for the basses in Beethoven's C Minor ("Fifth") Symphony to "the happy gambols of an elephant." An equally famous use of these instruments is the transitional passage between the third and fourth movements of Beethoven's Ninth Symphony, where the basses play the part of mediator between the orchestra and the chorus. There lived in Vienna during Beethoven's life a remarkable player upon the double bass, whose name was Dragonetti. It is said he was able to play upon his instrument all the most difficult music written for the cello.

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As Dragonetti played in Beethoven's orchestra he doubtless influenced the great composer in his use of these ponderous instruments.

The double bass is a transposing instrument, that is, an instrument whose sound is different from the actual written notes. The double bass sounds an octave lower than the music is written.* The *tremolo* on the double bass is most dramatic and is frequently used to represent storm. The *pizzicato* of the basses is often used and is clearer and better than that of any other stringed instrument. *Harmonics*, however, are rarely employed, as they are strident and harsh, and are only introduced for grotesque purposes, or in occasional compositions of program music. Mutes are employed only by the most modern composers.

A most interesting use of the double bass is to be found in the opening of Tschaiakowsky's "Marche Slave." Here the double basses and bassoons intone the theme of the dirge.

Tschaiakowsky also employs a similar effect in the opening measures of the First Movement of the Pathetic Symphony.

An excellent illustration of the tremolo of the basses is found in the Storm (Fourth Movement), Symphony, No. 6, ("Pastoral,") by Beethoven.

ILLUSTRATIONS

- | | | |
|-------|---|--|
| 6513 | <i>Marche Slave</i> (Tschaiakowsky) | Philadelphia Orchestra |
| 9031 | <i>Fifth Symphony—Allegro</i> (Scherzo) (Beethoven) | Royal Albert Hall Orchestra |
| 6705 | <i>Overture—"Der Freischutz"</i> (von Weber) | San Francisco Symphony Orch. |
| 19923 | <i>O Vermeland, Thou Lovely</i> (Basses prominent) | Victor String Ensemble |
| 9050 | <i>First Movement—"Pathetic Symphony"</i> (Tschaiakowsky) | Coates-Symphony Orchestra |
| 6942 | <i>Storm—Fourth Movement, Pastoral Symphony in F, No. 6</i> (Beethoven) | Koussevitzky and Boston Symphony Orchestra |



DOMENICO DRAGONETTI, A
FAMOUS CONTRA-BASSIST
(1763-1846)

Lesson VII

The Harp

The harp is of recent introduction in the orchestra and belongs to no particular choir. The harp is a very primitive instrument, being used in the ancient days as the national instrument of Egypt and also by the Hebrews, who modeled their small hand harp, or lyre,

* This notation is used to avoid the use of ledger lines.

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from the instrument used by the Egyptians.* In the study of folk music the harp was one of the most popular instruments of the people, being especially noted in the early music of Ireland, Scotland, and Wales. Yet it is rarely found in the orchestras until the modern day. Many great composers have used the harp in their orchestras, but only as a means of lending national color or descriptive expression. Thus, where Biblical or classic subjects were treated, or in the later imitation of folk music, the harp was employed.

In 1810, Sebastian Erard perfected his pedal mechanism, making it possible for the harpist to play in all keys, where before but a few had been practical. Erard's harp has a vertical pillar, a gracefully carved neck, in which there is concealed the mechanical stopping device perfected by him, a semi-circular sounding board of polished pine wood, and the pedal box.

The forty-seven strings are of different lengths. The eleven longest are covered with wire, the remainder are of gut, similar to that used on the strings of the violin family. The uncovered strings are stained red for C strings, and blue for F strings.

The harp is tuned to the diatonic scale of C flat, but by means of the pedal it is possible to play in all keys. The range is over five octaves.

It was not until the time of Berlioz and Wagner that the harp became a true orchestral voice.† Wagner first used it to depict the accompaniment of the singing of the Minnesingers in "Tannhäuser," but later discovering its great possibilities, he used it for many effects. One of the most striking examples of Wagner's use of the harp is to be observed in the great "Magic Fire Scene" from "The Valkyrie." Now the harp is constantly used by symphony writers as well as by composers of opera. It is usually treated either in broad effects or in *arpeggios*.

Many special effects are also possible on the harp. The *glissando* is frequently used. This is produced by sliding the hands rapidly over the strings, without stopping to pluck them with the fingers. It is a frequent piano effect used by Liszt, and is to be noted in his Hungarian Rhapsodies. *Pizzicato*, produced by the plucking of the strings, is the usual method of harp playing. *Harmonics* can also be produced easily by the "stopping" of the strings, in a manner similar to that employed in the violin family. This effect on the harp is very pretty and sounds like a faint tinkle from a muffled bell. One of the

* See half-tone illustrations, pages 99, 100, 101, 102, 103 and 104.

† Although the harp is found in the scores of many classic composers it was used there chiefly to bring in a fuller harmony and not for its own tonal characteristics

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best examples of this use is found in the Ballet of the Sylphs from Berlioz's "Damnation of Faust."

But few great composers have written music for the harp as a solo instrument.

ILLUSTRATIONS

Examples of Use of Harp:

- 6873 *Arpeggios; Pastorale—"Carmen"* (Bizet)
6652 *Solo Harp Glissando; Hungarian Rhapsody, No. 2* (Liszt)
9006 *Pizzicati; Magic Fire Scene—"Die Walkure"* (Wagner)
20563 *Harmonics; Ballet of Sylphs—"Damnation of Faust"* (Berlioz)
6505 *Single repeated notes; (Clock effect) "Danse Macabre"* (Saint-Saëns)
—* *Chime effect, Carillon—"L'Arlésienne Suite"* (Bizet)
20426 *Solo Harp; Autumn* (Thomas)

Lapitino

Lesson VIII

The Wood-wind Choir

The second important division of the orchestra is the group of wind instruments, which is called the Wood-wind choir.

The "Wood-winds" are divided into two definite types:

- | | |
|------------|---|
| The Flutes | { Instruments played with embouchure on the side, the lips acting as reeds. |
| The Reeds | { Tone created by the vibration of reeds. This group has two families: the double reeds and the single reeds. |

In all the wind instruments, whether they are made of brass or wood, the tone is produced by the vibration of the column of air in the tubes, instead of by vibrating strings.

There are two principles to remember in considering the vibration of a column of air:

1. The longer the column the slower its vibration, therefore large tubes create lower tones than do small ones.
2. A column of air will vibrate as does a string, either as a whole or in parts, one-half, one-third, one-fourth its length, etc.

The method of tone production on wind instruments can be best understood by taking a common type, and then observing the precise manner in which air, when set in musical vibration by the breath, is definitely controlled to this or that pitch. Take as this common type, a straight tube of wood, two feet in length and an inch in diameter, which is closed at one end and pierced with a hole about an inch from the end, after the manner of a flute *embouchure*. The tone then given is C. Now, by increasing the breath, C octave is heard, and then G1, C2, E2, etc. This process is typical of all tubes

* In preparation

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of whatever size or material. The tube then gives at least five tones, without any appliances except the increase of breath. If the tube is shortened an inch the tone is D, then E, etc., and their *harmonics*. The tube may be shortened by piercing holes. When the holes are covered, the tone is C; as they are uncovered, one by one, the other tones are heard. When the full scale is obtained it must be remembered the *harmonics* are possible as well.

In the case of the trombone the performer does actually shorten or lengthen the tube, as this tube is of two parts, one sliding into the other. In other brass instruments, the long normal tube is bent into several crooks, which can be thrown into one tube, or successively shut off to diminish the aggregate length, by means of the pistons and valves, which the performer works with his finger, for *the bending of a tube makes no difference in the tone quality*. Therefore, by remembering these three things, first, that the shortening of the tube heightens the pitch; second, that a tube may be shortened by holes in the side (as in flutes, oboes, clarinets, and bassoons), or by shutting off its crooks (as in horns, trumpets, etc.), or by directly contracting its length as in trombones; and third, that each of the tones of the first octave produces from one to five other tones, by simply increasing the breath pressure; one will then understand the principle, varying only in detail, which underlies the whole wind side of the orchestra.

The wood-wind choir is divided as follows:

Flutes.....		{	Flute (middle C up three octaves).
		{	Piccolo-Flute (octave higher than flute).
Reeds.....	{	Double Reeds	Oboe (B below middle C up two octaves and a half).
			English Horn (fifth lower than oboe).
	{	Single Reeds	Bassoon (contra B \flat and A \flat up over three octaves).
			Contra-Bassoon (octave lower in pitch).
			Clarinet (F below middle C up three octaves).
			Bass-Clarinet (octave lower than clarinet).

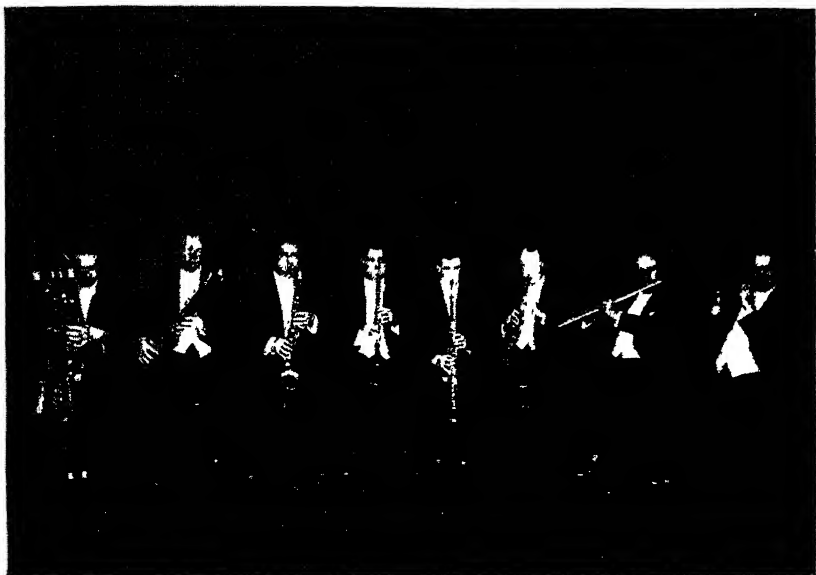
The French horn, although a brass instrument, is used also as a member of the wood-wind choir.

Although designated as the wood-wind "choir," the voices of the flute, oboe, and clarinet are practically the same in range. They may be distinguished as (See Lesson IV, Part I):

Coloratura Soprano, Flute, Lyric Soprano, Oboe,
Dramatic Soprano, Clarinet.

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Any one of the three may be used as soprano of the choir: the alto is taken by the English horn, (the clarinet sometimes serving as mezzo-soprano); the tenor or baritone is taken by bassoon: while the bass is provided by the double bassoon.



INSTRUMENTS OF THE ORCHESTRA—WOOD-WIND CHOIR

The wood-wind choir is chiefly used for color or tonal contrast with the strings, or in unison with the strings to intensify the tone. As the tone color of the orchestral fabric depends largely on the use of this division of the orchestra it is of great importance.

ILLUSTRATIONS

- | | | |
|-----------------|--|---|
| 20522 | <i>The Instruments of the Orchestra—Wood-wind</i> | <i>Victor Orchestra</i> |
| 19926 | <i>Flute and Oboe—Duet—Morning—"Peer Gynt" (Grieg)</i> | |
| 20079 | <i>Flute, Clarinet and Piano—Tarantella (Mendelssohn)</i> | |
| 35988 | <i>Bridal Song—Intermezzo—Rustic Wedding (Goldmark)</i> | <i>New Light Symphony Orchestra</i> |
| 19923 | <i>Music Box (Liadow)</i> | <i>Wood-wind Ensemble</i> |
| 9238-
9239 } | <i>Scherzo—Symphony No. 7—C Major (Schubert) †</i> | <i>Blech and London Symphony Orchestra</i> |
| 9057 | <i>Andantino semplice Concerto No. 1 B Flat Minor for Piano (Tschaikowsky)</i> | <i>Hambourg and Royal Albert Hall Orchestra</i> |

† More often known as No. 9, or No. 10 in this country. The Continental numbering is retained here

The Orchestra

Lesson IX

The Flute and Piccolo

The flute is the "coloratura" soprano of the wood-wind family, but it is lacking in the depth of expression which is characteristic of the oboe and clarinet. The flute is the only one of the wood-wind instruments where "the player blows across, instead of into" as one authority has expressed it. The lips of the player act as the reeds against the sharp edge of the hole or *embouchure* on the side of the flute and cause the air to vibrate, thus producing the tone. The flute is more familiar than any of the other wood-wind instruments and is one of the oldest members of the orchestra, although it has only been in modern days that it has come to the front rank as a solo instrument. In early days it was impossible to have the holes of an equal distance owing to the difference in the lengths of the fingers; therefore the flute was never perfectly in tune throughout its entire compass.* Böhm (1794-1881) invented a mechanism by which the holes could be covered by padded keys, therefore they could be made of a uniform proportion. Böhm's invention has been adopted for all the wood-wind instruments.

The range of the flute is from middle C up three octaves.

The lower tones are less penetrating and not as brilliant as those of the upper register. Yet this deep tone has been well described as "thick plush." This is the quality used by Tschaikowsky in the opening measures of the last movement of the Pathetic Symphony.

The middle register has been well used by Tschaikowsky in the opening of the slow movement of the B flat piano concerto. Dvořák also uses this middle register in the Largo movement of "From the New World Symphony" where he combines the flute and the oboe.

The flute is possessed of a marvelous agility which is very useful in the orchestra. It is usually given the highest voice when playing with the oboe and clarinet. The flute is popular as an *obbligato* instrument. In this capacity it blends marvelously with the coloratura soprano.

Gluck uses the flute in "Orpheus" to voice the sadness of the bereaved husband when he is searching for Eurydice in the Elysian Fields.

In the Finale of Beethoven's Overture, "Leonore No. 3," is an excellent example of the joyous character of the flute.

The flute is often used as a solo instrument in light and delicate

* Rossini had a favorite conundrum: "What is worse than one flute?" Answer, "Two flutes."

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passages. Notice this use in the Scherzo of Mendelssohn's fairy music to "A Midsummer-Night's Dream."

An interesting use of two flutes in harmony is to be found in the Carillon from Bizet's "L'Arlésienne Suite," and also in the Saltarello movement from the "Italian Symphony," by Mendelssohn.

Three flutes are sometimes used in harmony; an excellent example being the Dance of the Mirlitons from "Casse Noisette Suite," by Tschaiikowsky, who in all his works shows a decided preference for this instrument.

The highest voice in the orchestra is that of the octave flute or *piccolo* (Italian for small) which is the smallest instrument in the orchestral family. Its voice is quite out of proportion to its small body for it is very penetrating and shrill.

In size the piccolo is only half that of the regular flute and it is played in exactly the same manner. Its tone is an octave higher than the printed notes from which it plays.

It is more effective when it is used with the other instruments, for its shrill penetrating voice is not particularly pleasing when alone. This is due to the fact that the range of the piccolo is outside that of the human voice, and thus its tones sound shrill and harsh when they are given too much prominence.

The piccolo is particularly useful in military music, which is but natural, as it is closely related to the military fife.

The range of the piccolo is like that of the flute, three octaves. The tones of the first octave are rather weak and are so much better on the regular flute that they are rarely used in the orchestra. The second octave is used to bring out a certain brilliancy in fortissimo passages for the wood-winds. It is sometimes also used to extend the range of this group by carrying on the tones of the flute an octave higher. The highest octave is very shrill and is only used for music depicting storm or terror.

Although the piccolo can play practically any passage, there are few places where its tone color is needed, or where it contributes greatly to the effect. When used with the full orchestra it adds a certain brilliancy to the tone. An excellent example of this is the ending of the "Egmont Overture" by Beethoven.

The best use of the piccolo in orchestral literature is found in the "Minuet of the Will-o'-the-Wisps" from "The Damnation of Faust" by Berlioz.

Another well known use of the instrument is in the Overture 1812 by Tschaiikowsky.

Tschaiikowsky has cleverly combined the voice of the piccolo with

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that of the flute and bassoon in the "Danse Chinoise" from the "Casse Noisette Suite." And in the "Dance of the Mirlitons" from the same work, he has combined the piccolo with the other flutes in a delightful "staccato polka."

ILLUSTRATIONS

20525	<i>Whirlwind (Tourbillon) (Krantz) (Flute)</i>	Barone
6593	<i>Lo, Here the Gentle Lark (Bishop) (Flute obbligato)</i>	Talley
20344	<i>Wind Amongst the Trees (Briccialdi) (Flute)</i>	Barone
9278	<i>Ballet Suite (Gluck)</i>	Berlin State Opera Orchestra
6834	<i>Dance of the Happy Spirits—"Orfeo" (Gluck)</i>	Detroit Symphony Orchestra
6907	<i>Leonore Overture No. 3—Finale (Beethoven)</i>	San Francisco Symphony Orchestra
6676	<i>Scherzo—"Midsummer-Night's Dream" (Mendelssohn)</i>	San Francisco Orchestra
20164	<i>Badinage (Victor Herbert) (Piccolo)</i>	Victor Orchestra
20426	<i>Song of the Nightingale (Filipovsky) (Piccolo)</i>	Barone
20522	<i>Damnation of Faust—"Will-o'-the-Wisps" (Berlioz) (Piccolo)</i>	
—*	<i>Carillon—"L'Arlésienne" (Bizet)</i>	Stokowski and Philadelphia Orchestra
6616	<i>{ Danse des Mirlitons—"Casse Noisette Suite" (Tchaikowsky)</i>	
	<i>{ Chinese Dance—"Nutcracker Suite" (Tchaikowsky)</i>	Philadelphia Symphony Orchestra
35790	<i>Egmont Overture—Finale (Beethoven)</i>	Victor Symphony Orchestra
35764	<i>Merry Wives of Windsor—Overture (Nicolai)</i>	Victor Symphony Orchestra

Lesson X

The Oboe and English Horn

The flute or pipe of the Greeks was the ancestor of the oboe and clarinet. These instruments are sounded by blowing the air in at the end, and the tone is created by the vibration of reeds attached to the mouthpiece, whereas in the flute, it is the result of the impinging of the air on the edge of the *embouchure* (or opening) on the side of the instrument. The reeds are thin pieces of cane. The size and bore of the instruments and the difference between these reeds are the causes for the difference in tone quality of these instruments. The double reed instruments, oboe, English horn, bassoon, contra-bassoon, have two pieces of cane fitted closely together, extending from the upper end of the oboe and English horn, and from the sides of the bassoons. These reeds are pinched in the lips and set in vibration by the breath.

The soprano voice of the double reed family is the oboe, which is the most refined in tone quality of any of the wood-wind choir.

In playing the oboe, such a small quantity of air is required, that the performer is almost constantly holding his breath, which is very

* In preparation.

The Orchestra

fatiguing. Its tone is more reedy in character than the clarinet, and has two peculiar qualities: it is soft and tender, yet astonishingly penetrating. The oboe has always held the right to sound the tuning A for the orchestra.

The oboe is especially fitted for the expression of melody not necessarily sad but in the most intense degree romantic. It is particularly beautiful in pastoral effects. Berlioz says of it: "Candor, artless grace, soft joy, or the grief of a fragile being suit the oboe's accents. A certain degree of agitation is also within its powers of expression, but care should be taken not to urge it into utterances of passion or violent outbursts of anger, menace, or heroism, for then its small acid voice becomes ineffectual and absolutely grotesque."

Essentially a pastoral instrument, the oboe is a direct descendant of the shepherd's pipe or flute of ancient days.

Its lovely voice also is fitted to carry melodies, not necessarily sad, but of great romantic beauty.

All the great composers from the earliest to the most modern days have used the oboe with great effect.

It was a great favorite with Beethoven, who understood its qualities of gaiety, humor and pathos. In the Scherzo of his "Pastoral Symphony" a charming use of its gayest, pastoral quality is to be found, while in the Funeral March of the "Eroica" Symphony, its tone becomes poignant with grief.

An interesting use of the oboe is found in the beginning of the Andante movement of the Symphony in C major, Schubert.

In his "Rustic Wedding" Symphony, Goldmark has used the oboe in a number of passages. In the Trio of the "Bridal Song" there is a beautiful use of the instrument, and in the Scherzo, the duet for two oboes, with bassoon accompaniment is most unusual.

The oboe was a favorite of Tschaikowsky also. In the Canzona of his Fourth Symphony a beautiful use of the instrument is to be found.

The exquisite use of the oboe by Richard Strauss in his tone poem, "Don Juan," should also be noted.

The English horn is named misleadingly, being neither an instrument of the horn type nor of English origin. It is the alto of the double reed family, and is to the oboe what the viola is to the violin. It is tuned a fifth lower than the oboe. It is a very old instrument and in the early days it was originally covered with a bag of skins which made it resemble an Alpine horn, but authorities do not seem to know why it carries the name English.

The wooden pipe of the English horn is wider and longer than

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that of the oboe, and terminates in a globular bell. The upper end, which is of metal, is bent; into this are fitted the double reeds. These are larger and thicker than those of the oboe, and therefore the air column is much easier to control and the instrument far less difficult to play.

The part for the English horn is written in the score a fifth higher than that of the oboe, with a key signature of one flat less or one sharp more than that of the regular score.

The compass is from E below the treble clef to F on the fifth line. The instrument has three distinct registers of tone. The deepest register sounds gloomy, almost rough when played fortissimo, and is a dull dead tone when used pianissimo. The middle register is very powerful in fortissimo passages and has a doleful wailing character in pianissimo. The upper register, which is the best, is gentle and melancholy.

The tone of this instrument throughout its entire compass is strikingly different from that of the oboe. It is tinged with sadness and reflective melancholy, which as Forsythe says gives the English horn "more personality in expressing sorrow and regret than any other instrument."

Two other oboes were also in use in early days, the *Oboe d'Amore* and the *Oboe de Caccia*. Bach used the latter and occasionally even today among the modern composers the *Oboe d'Amore* is used, but its place has been generally taken by the English horn.

The English horn owes its present important orchestral position to the French composers. Although a few examples of its use are to be found in the scores of German classical masters, Berlioz was one of the first to recognize its unusual beauty of tone. In his "Symphonie Fantastique" he uses the instrument in a striking way and writes: "The feelings of absence, of forgetfulness, of sorrowful loneliness, which arise in the bosoms of the audience on hearing this forsaken melody would lose half of their power if played by any other instrument than the English horn."

The Largo movement of "From the New World Symphony" by Dvořák is the most outstanding use of this melancholy tone quality. Here the English horn is used in its upper register.

Wagner well understood the possibilities of this orchestral voice and uses it most tellingly in the Introduction to the Third Act of "Tristan and Isolde." With the beginning of the act the voice of the instrument is heard in a melancholy wail, as the shepherd plays to the waiting Kurvenal that no ship is to be seen. This changes to a

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pean of joy from the instrument, when the ship is sighted. It is one of the rare uses of the English horn in expressing joyous happiness.

A beautiful use of the English horn is found in the third act of Bizet's "Carmen" during Michaela's aria. Another well known use is to be noted in the pastoral scene in the Overture to "William Tell" by Rossini.

ILLUSTRATIONS

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|-------|---|--------------------------------------|--------------------------------------|
| 20161 | <i>Serenade</i> (d'Ambrosio) | Oboe and Piano | |
| 20079 | <i>Andantino</i> (Thomas) | Oboe and Piano | |
| 9235 | <i>Andante—Symphony C Major</i> (Schubert) | | London Symphony Orchestra |
| 20374 | <i>Praeludium</i> (Järnefelt) | | Victor Concert Orchestra |
| 35988 | <i>Rustic Wedding Symphony—Bridal Song</i> (Goldmark) | | New Light Symphony Orchestra |
| 9044 | } <i>Funeral March—Symphony No. 3—"Eroica"</i> (Beethoven) | | |
| 9045 | | | |
| 9046 | | | Coates and London Symphony Orchestra |
| 9114 | } <i>Tone Poem—"Don Juan"</i> (Strauss) | | |
| 9115 | | | Coates and London Symphony Orchestra |
| 20150 | { <i>Air from "La Juive"</i> (Halevy) | | English Horn—Viola |
| | { <i>Shepherd Song "Tannhauser"</i> (Wagner) | | English Horn Solo |
| 6566 | } <i>New World Symphony—Largo</i> | | |
| 6567 | | | Philadelphia Symphony Orchestra |
| 20607 | <i>Calm—William Tell Overture</i> (Rossini) | | Victor Symphony Orchestra |
| 9265 | <i>Opening Act III—Tristan and Isolde</i> (Wagner) | | |
| | | Coates and London Symphony Orchestra | |
| 6514 | <i>In the Village—Caucasian Sketches</i> (Ippolitov-Ivanov) | | Philadelphia Symphony Orchestra |
| 9207 | <i>Overture—Carnaval Romain</i> (Berlioz) | | Berlin Philharmonic Orchestra |

Lesson XI

The Bassoon and Contra-Bassoon

The bassoon, the bass of the double-reed family, is a very old instrument, being a sixteenth century development of the old *Bass-Pommer*, which was the true bass of the old *Schalmey* family. The only relation, however, that the bassoon bears to the oboe and English horn is that it is a double-reed instrument. In tone color the bassoon has a voice all its own, a tone quality unknown to the other woodwind instruments.

The bassoon would be a very ungainly instrument if its tube were to be stretched out, but it is doubled back on itself in such a way that the instrument is only about four feet long. For this reason the Italians call it the "fagotte," or bundle of sticks.

From the side of the bassoon there projects a silver tube into which the reeds, similar, but larger, to those of the oboe are fitted. The bassoon is easily distinguishable in the orchestra.

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The bassoon has a compass of three octaves from contra-bass B flat. The part on the score is usually written in the bass clef, although occasionally the tenor clef is employed.

It is an exceedingly useful instrument, as it has great technical agility throughout its entire compass and there is no instrument which possesses greater variety of tone. On account of its great compass it has four distinct registers of tone, which can, however, in the hands of an efficient player, become one continuous scale.

In the old days little was done with the bassoons except to play bass parts. In fact, during the days of Gluck there were eight bassoons used in the opera orchestras in this way. But gradually the great composers began to realize the importance of the tone coloring possible on the bassoon, and today the three instruments of this type used in our orchestras often play in parts. Since the advent of the bass clarinet the bassoon is no longer the only bass of the wood-winds. The lowest register of the bassoon is still often used, however, in this capacity, a striking example being the Nocturne from the "Midsummer Night's Dream" music by Mendelssohn.

The sustained melodies from the high register of the bassoon are of great beauty, almost resembling the tenor voice, and like the tones of the oboe and English horn, this quality is particularly suitable for the representation of pastoral effects. A remarkable example of this voice is heard in contrast with the flute, oboe and clarinet in the opening part of the famous five-four movement *Allegro con grazia* from Tschaiowsky's Sixth Symphony. In the same composer's Marche Slave two bassoons playing in unison in the high register support the violas and produce a very unique plaintive funereal tone quality.

From the middle register of the bassoon comes the tone quality which Berlioz described as being "a cold and cadaverous sound." It is this which Händel uses in the scene between Saul and the Witch of Endor. But in truth, this register is one of the most impressive of the bassoon, and modern composers are beginning to realize this is the best voice of the instrument, and are using this most beautiful solemn sonority of tone. An outstanding illustration is to be found in the First Movement of Tschaiowsky's Fifth Symphony.

For the production of grotesque effects the bassoon is "the clown of the orchestra." Its humor is, however, unconscious and comes from the use of its deepest, solemnest voice. When this depth of tone is combined with the extreme agility, of which the instrument is capable a grotesque effect is produced, which is irresistible. In this manner of use the bassoon has been the joy of the modern composers of pro-

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gram music. Beethoven used it in the country dance of his Pastoral Symphony; Mendelssohn in the droll dance of the clownish workmen in the "Midsummer-Night's Dream" music. Richard Strauss constantly uses it. Two outstanding examples are: "In the Hall of the Mountain King," the last movement of "Peer Gynt" Suite by Grieg. and the tone poem "L'Apprenti Sorcier" by Dukas.

The double-bassoon, or *contra-fagotto*, is a ponderous instrument which bears the same relation to the bassoon, as does the double-bass to the cello. It is one octave lower in pitch.

The three bassoons in the orchestra are occasionally reinforced by the use of this instrument, which can increase the downward range of the bassoon for one octave, thus providing a deep and solid foundation for the wood-wind section.

The instrument is about sixteen feet long and is bent four times, doubled on itself.

The tube therefore provides a very deep tone. The chief structural difference is a metal bell near the top of the double bassoon which rises high above the other wood-wind instruments.

The double-bassoon has a possible range of three and a half octaves. The tones of the two lowest octaves are the most valuable, and are used in both *ff* and *pp* passages, although it is very difficult for the performer to make deep tones *pp*.

This instrument was in use in Händel's day, but was rarely employed in the orchestra until Beethoven made it a definite orchestral voice. Recent improvements in its mechanism have made it invaluable to the modern composer.

Beethoven used it most impressively in his opera "Fidelio," at the moment when the grave is being dug for Florestan. Another very remarkable use by Beethoven is in the Ninth Symphony. As the chorus sings the passage, "He shall dwell in glory yonder," the accompaniment by double bassoon and tympani produces what Berlioz described as, "an overpowering representation of eternity."

A remarkable use of the double-bassoon is found in the tone poem "Death and Transfiguration" by Strauss.

Sometimes the double-bassoon is employed for grotesque effects, as in "L'Apprenti Sorcier" by Dukas.

ILLUSTRATIONS

- | | | |
|-------|--|---------------------------|
| 19926 | <i>Vivace Bachus</i> (Seraglio) (Mozart) (Piccolo and Bassoon) | Victor Orchestra |
| 20525 | <i>Hungarian Fantasia</i> (Bassoon) (von Weber) | Gruner |
| 20245 | <i>In the Hall of the Mountain King.</i> "Peer Gynt" Suite (Grieg) | Victor Orchestra |
| 9052 | <i>Allegro con grazia—Symphony No. 6</i> (Tscharkowsky) | Coates-Symphony Orchestra |

The Orchestra

6677	Nocturne—"Midsummer-Night's Dream" (Mendelssohn)	San Francisco Symphony Orchestra
6616	Danse Chinoise—"Casse Noisette" (Tscharkowsky)	Philadelphia Orchestra
7021	L'Apprenti Sorcier (Dukas)	New York Philharmonic Symphony Orchestra
6513	Marche Slave (Tschaikowsky)	Philadelphia Symphony Orchestra
9402	} Death and Transfiguration (Strauss)	London Symphony Orchestra
9403		
9404		

Lesson XII

The Clarinet—Bass Clarinet

The clarinet is of more recent introduction into the orchestra than any of the other instruments, yet it is the most useful, and in some respects the most important, of the wood-wind family. Its chief structural difference is the mouth-piece, which is cut down chisel-shaped; into this, a simple flat reed is fastened.

The tube is about two feet long, which gives the instrument a compass of over three octaves; it has four distinct registers of tone.

The lowest or "Chalumeau" register has a hollow, reedy tone, often used when supernatural effects are desired. Von Weber uses this register for two clarinets in the Overture "Der Freischütz," to describe the horror of the wolf's-glen, where the magic bullets were made.

Tschaikowsky uses the chalumeau register in an entirely different manner in the *Andante* of the Fifth Symphony, where the clarinet sings an exquisite melody.

The second register is not often used. It is the least effective voice of the instrument.

The middle register, "lower top," as Forsythe calls it, is the best tone quality of the clarinet, and is the one generally used to give the most effective clarinet solos. This voice is of great beauty, but of a peculiar tone color, which Berlioz well described as "Sour-sweet."

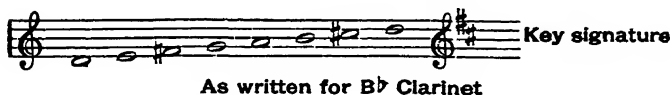
The highest register is about the same in tonality as that of the flute, but is less brilliant in quality.

The fingering of the clarinet is very different from that of the other wood-winds. As it is almost impossible to play the instrument in certain keys, different types of clarinets are used.

The C clarinet plays what is written on the score; the others are transposing instruments. For example, should the B flat clarinet play from the same music as the rest of the orchestra it will sound a major second lower; therefore, in order to have it play with the orchestra, the score must be written for the clarinet in a different key from the rest of the orchestra, so all will sound together. The three clarinets commonly in use are C, A and B flat. The clarinet

The Orchestra

in B flat plays two half-tones lower (a major second) than the orchestra; the A clarinet three half-tones lower (a minor third); therefore the parts must be written on the score two half-tones and three half-tones higher, thus:



In some cases where there is not a great difference in the difficulties of playing, it is observed that each clarinet has its distinctive quality of tone. The C clarinet is rather unsympathetic and is rarely used.* The A clarinet is less brilliant in solo passages. The most beautiful voice is heard from the B flat clarinet, which possesses a full, clear, rich tone. Berlioz says: "Its voice is that of heroic love. It is little appropriate to the *Idyll*. It is an epic instrument, like the horns, trumpets and trombones."

The clarinet is the wood-wind instrument which is best able to increase and diminish its tone. This makes it the most useful of any of this group, and is the reason that the clarinet is of such great value in brass bands.

The clarinet was first used in the opera orchestra by Rameau, but it does not appear in any scores of Bach or Händel. Haydn was taught its beauty by his pupil, Mozart, who was the first to recognize the possibilities of the clarinet as a leading orchestral voice. Almost every orchestral work since his day contains passages which serve to display the rich mellow voice of the clarinet. An exquisite use of the instrument is found in the first movement of Tschaikowsky's "*Symphonie Pathétique*," where the clarinet sings the theme of the second subject. In Wagner's *Overture to "Tannhäuser"* the clarinet gives the theme of the hymn to Venus.

The deeper voice of the clarinets is found in the bass-clarinet, an instrument pitched an octave lower than the regular clarinet. The bass clarinet is bent and has a bell of brass which turns upward, pipe fashion.

* The C clarinet has become practically obsolete in our large symphony orchestras.

The Orchestra

Bass clarinets were originally made in the keys of C, A and B flat; the instrument in B flat is the one used in all the symphony orchestras today.

The range is practically the same as that of the regular clarinet, only the voice of the instrument is an octave lower in pitch.

The bass clarinet possesses the same ability to increase and diminish its tone. The *ppp* of the bass clarinet is very impressive, and sometimes the theme in *ppp* passages is transferred from the clarinet to the bass clarinet. This is the means employed by Tschaiowsky in the first movement of the "Pathetic" Symphony. In the *ppp* passage which precedes the *fff Allegro vivo* the theme is transferred from the regular clarinet to the bass clarinet.

The quality of tone of the bass clarinet is rich and clear like the low or "Chalumeau" register of the clarinet. The instrument is often used for solo passages and also provides a beautiful bass for the woodwinds when the bassoon is not used.

The bass clarinet has not the agility of the bassoon, but its deep bell-like voice provides a rich harmonic foundation.

The voice of the bass clarinet is impressive and noble, and similar in quality to certain registers of the organ. Meyerbeer first used the bass clarinet in his orchestra. This was a favorite instrument with Franz Liszt, who used it frequently in his symphonic poems. Especially beautiful uses by Liszt are found in his symphonic poems "Tasso" and "Les Preludes."

Sometimes the instrument is given a characteristic theme to portray. Strauss, in his tone poem "Don Quixote," entrusts the theme of Sancho Panza to the bass clarinet.

The title "Bass goblin" has been applied to this instrument also because it can so well depict the supernatural. A charming example of the fairy or goblin effect is to be noted in the "Dance of the Sugar Plum Fairy" from "Casse Noisette" Suite by Tschaiowsky.

ILLUSTRATIONS

6705	<i>Der Freischütz—Overture</i> (von Weber)	San Francisco Symphony Orchestra
6863	} <i>Les Preludes</i> (Liszt)	San Francisco Symphony Orchestra
6864		
9050	<i>Symphonie Pathetique, No. 6</i> (Tschaiowsky)— <i>Adagio—Allegro non troppo</i>	Coates-Symphony Orchestra
6823	<i>Bacchanale—"Samson et Dalila"</i> (Saint-Saens)	Philadelphia Symphony Orchestra
9059	} <i>Overture—"Tannhauser"</i> (Wagner)	Philadelphia Symphony Orchestra
9060		
6615	<i>Dance of Sugar Plum Fairy—"Casse Noisette"</i> Suite (Tschaiowsky)	Philadelphia Symphony Orchestra
20150	<i>Coronation March—"Le Prophete"</i> (Meyerbeer)	Solo—Bass Clarinet

The Orchestra

Lesson XIII

The Brass Choir

The third group of instruments in the symphony orchestra is that comprising the wind instruments made of brass.

These instruments are Trumpets, French Horns, Trombones and Tuba.

The chief structural difference between the wind instruments made of wood and those of brass is that the tone of the brasses is produced by the vibrating of the lips of the player against the cup-shaped metal mouthpiece, and the tones are raised or lowered by means of valves and pistons that are worked by the player's fingers. as in trumpets. horns and tuba; or by directly contracting the length of the tube, as in trombones.

By means of the use of a different *embouchure*, or lip pressure, the player can compel the air column to vibrate in various ways. thus producing a series of musical notes, whose pitch. relative to each other, is always the same.

It is necessary for the player of any brass instrument to keep his lips very smooth, as it is exceedingly difficult to control the various lip pressures, which make up the different *embouchures*.



INSTRUMENTS OF THE ORCHESTRA—BRASS CHOIR

The Orchestra

In early scores the trumpets were considered the most important instruments, but now the French horns are the most popular. It was also customary to arrange a quartet of brass instruments, thus:

Trumpet (Cornet), Soprano	Trombone, Tenor or Baritone
Horn, Alto	Tuba, Bass

In writing for the brass choir in the modern day, it is generally the custom to write for each group in independent harmony; thus: three trumpets or three trombones, with tuba make complete harmony, as do the four French horns. Then, again, trombones and trumpets may combine; or horns and trombones; or horns and trumpets.

It has been said that if the tone quality of the brass choir sounds blatant and "brassy" it is either because the parts are badly written or badly played. When the brass choir is properly employed it is capable of the most beautiful rich tones, which nearly resemble those of the organ.

A remarkable example of the use of the brass choir is found in the *Triumphal March* from "*Aïda*" by Verdi. Note also how Wagner uses this choir as the accompaniment to the *King's Prayer* in the first act of "*Lohengrin*."

ILLUSTRATIONS

9059	{	<i>Overture—"Tannhäuser" (Wagner)</i>	<i>Philadelphia Symphony Orchestra</i>
9060			
81594	{	<i>Brass Ensembles</i> <i>Vom Himmel Hoch (Luther)</i>	<i>Brass Ensemble</i>
20637			
1274		<i>Torchlight Dance No. 1 (Meyerbeer)</i>	<i>Victor Brass Ensemble</i>
		<i>King's Prayer—"Lohengrin" (Wagner)</i>	<i>Journet</i>
35780		<i>Triumphal March—"Aïda" (Verdi)</i>	<i>Creator's Band</i>

Lesson XIV

The Trumpet or Cornet

The highest voice of the brass choir is found in the trumpet.

The tube of the trumpet is about half as long as that of the French horn of the same key, and it is one octave higher in pitch.

The tube is narrow and cylindrical, opening out into a small conical bell.

The range of the trumpet is from G below middle C up two and a half octaves. It is the soprano voice of the brass choir.

Like the horn, the trumpet is provided with crooks, which change its general pitch. It also has valves to produce the tones, which are not possible in its natural harmonic scale.

In many of the old scores, as well as some of the modern ones,

The Orchestra

trumpets are found in several keys; but the trumpet players of the great symphony orchestras usually prefer to use the trumpets in B flat and A keys, because they present the most brilliant tone color. The B flat trumpet is provided with a short telescopic slide, or with a special valve mechanism, which changes its key from B flat to A instantly. These two keys are used in practically the same manner as for clarinets; the compositions written in sharps employing the A trumpet; those in flats using the B flat trumpet.



THE TRUMPETS OF KING PHILIP II IN THE FUNERAL CORTEGE OF CHARLES V (1559)

The trumpet may be muted by means of a pear shaped device made of metal, which is inserted in the bell.

The quality of the tone of the trumpet is brilliant and noble. It is one of the most penetrating tones of the orchestra in *fff*, and one of the clearest and most beautiful in *ppp*.

Berlioz says: "The quality of tone of the trumpet is noble and brilliant; it comports with warlike ideas, with cries of fury, and of vengeance, as with songs of triumph; it lends itself to the expression of all energetic, lofty and grand sentiments, and to the majority of tragic accents."

In some orchestras it has been necessary to substitute cornets for trumpets. The cornet is very similar in shape except that its tube is more conical, and its mouthpiece is not so round. It is an easier instrument to play than the trumpet, but its tone is coarse and thick and far less brilliant than the beautiful clear tone of the trumpet.

The individual tone of the trumpet was not often used in the days preceding Beethoven. An outstanding exception is the use of the trumpet as an obbligato instrument, made by Händel in the aria "The Trumpet Shall Sound" from "The Messiah." Bach and Händel used the high trumpets in C and D. Some modern conductors have lately been using these high trumpets in the playing of the Bach Suites.

Beethoven uses the trumpet call (outside, thrice repeated) in his Overture to "Leonore No. 3" to announce the arrival of the governor.

Naturally the military associations of the trumpet cause its use in all compositions of this character.

The Orchestra

Strauss uses the muted trumpets in "Till Eulenspiegel" also in "Don Quixote," to depict the flock of sheep; his method is to mute all the brasses of the orchestra, while the trumpet plays the principal part.

An exquisite use of the trumpet *pp* is to be found in the *Andante* of the C major Symphony of Schubert, where the trumpet repeats the theme of the oboe.

ILLUSTRATIONS

—* <i>The Trumpet Shall Sound</i> —"The Messiah" (Handel)		
20607	<i>Overture</i> —"William Tell"— <i>Finale</i> (Rossini)	Victor Concert Orchestra
6906	<i>Leonore Overture No. 3 (Part II)</i> (Beethoven)	San Francisco Symphony Orchestra
9296	{ <i>Marche Militaire Française</i> —"Suite Algérienne" (Saint-Saëns)	Continental Symphony Orchestra
9025	} <i>Overture</i> —1812 (Tschankowsky)	Royal Opera Orchestra
9026		
20079	<i>Overture</i> — <i>Light Cavalry</i> (von Suppé)	Victor Orchestra
9271-9272	{ <i>Till Eulenspiegel</i> (Strauss)	London Symphony Orchestra

Lesson XV

French Horn

The French horn is often heard as a member of the wood-wind choir, although by family it belongs to the "brasses." In Beethoven's day the horn was, in reality, the old hunting horn, which was coiled, so that it might be slipped over the head of the mounted hunter and carried resting on the shoulder. If the horn were straightened out, it would be seventeen feet long.

This instrument is very difficult to play, as the lips act as reeds in the small mouthpiece, and the force of the lips and the rapidity of oscillation produces the tone.† The *embouchure* of the low partials is very different from that for the high, and as it is difficult for one player to produce both, the four horn players of the orchestra are usually divided, one pair specializing in one method of *embouchure* and the other pair using the other method.

In olden times it was discovered by accident, that by putting the hand into the lower end of the tube (the flaring part, called the bell), the pitch of a tone was raised, and this method is even now occasionally used, although it is no longer necessary, since the horn has been provided with valves and crooks, making it now possible to play a full chromatic scale. Formerly it was necessary to use horns of different

* In preparation

† It is very necessary for a player on any brass instrument to keep his lips perfectly smooth. This is especially true of the horn.

The Orchestra

itches, and players were provided with different crooks, which produced different keys. The composer designated on his score which crook was to be used, in the same way he indicated which clarinet was desired. The horn in the key of F is now used for practically all compositions, as its tone is much more beautiful and mellow than that of any horn.

The horn is the most genial of all instruments; its tones are full of passion, pathos, and solemnity. It blends well with the general orchestral voices and can therefore be used to play a solo part in complete harmony, or simply to fill in the general scheme of orchestration. The tone quality of the horn is sonorous and beautiful when used *fff*: it may become threatening and ominous if "stopped" tones are used; it is romantic and often mysterious in *ppp*: and while it is the most genial and happy of the instruments, it can also express passion, pathos and solemnity. In any music depicting hunting scenes the horn is always used.

Because of this tonal versatility it may be used in many ways; as a solo instrument; the four horns in harmony; or in combination with the other wind instruments.

There are several splendid effects which are possible on the horn. By means of a mute, the echo horn is heard. Stopped tones produced by the insertion of the hand in the bell produce an effective tone, which is nasal and discordant, and is employed in program music to depict strife and discord.

The most characteristic use of the horn is found in Wagner's "Ring of the Nibelungen," where the hero, Siegfried, is always represented by this instrument. Its use in "Siegfried's Rhine Journey" from "Die Götterdämmerung" is very beautiful.

The romantic quality of the horn is a favorite medium with all composers. When Faust sees the vision of Marguerite, Gounod intrusts the theme to the French horn. In the Nocturne of Mendelssohn's "Midsummer-Night's Dream" the horn sings a beautiful melody. Another lovely use of the instrument is noted in the *Andante* of Tchaikowsky's Fifth Symphony. The horn quartet is employed in the opening theme of Weber's Overture "Der Freischütz," and is also to be noted in the Tone Poem "Don Juan" by Strauss and in the Symphonic Poem "Phaeton" by Saint-Saëns. An interesting use of the echo horn is found in von Weber's Overture to "Oberon."

Of the famous use of the horns in the Trio of the Scherzo movement in the "Eroica" Symphony by Beethoven, Sir George Grove said, "If horns ever talked like flesh and blood, they do so here."

The Orchestra

ILLUSTRATIONS

9122	<i>Overture—Oberon</i> (von Weber)	Coates and London Symphony Orchestra
—*	<i>Siegfried's Horn Call</i> (Wagner) (French Horn)	
9007	<i>Siegfried's Rhine Journey—Götterdämmerung</i> (Wagner)	Coates and Symphony Orchestra
6677	<i>Nocturne—"Midsummer-Night's Dream"</i> (Mendelssohn)	San Francisco Orchestra
6617	<i>Waltz of the Flowers—"Nutcracker" Suite</i> (Tchaikowsky)	Phila. Orch.
9123	<i>Overture—Prince Igor</i> (Borodin)	Coates and Symphony Orchestra
20374	<i>Praeludium</i> (Järnefelt)	Victor Concert Orchestra
9046	<i>Scherzo—"Eroica" Symphony</i> (Beethoven)	Coates and Symphony Orchestra
9114	} <i>Symphonic Poem—"Don Juan"</i> (Strauss)	Coates and Symphony Orchestra
9115		

Lesson XVI

The Trombone—The Tuba

The trombone differs from the other brass instruments in its construction, being made with a free running telescopic slide instead of with valves. This slide enables the performer to adjust the length of his instrument and to thus regulate its pitch.

The correct manipulation of the slide of a trombone is practically the same as the position of the player's fingers on the finger board of any stringed instrument.

The trombone is one of the oldest instruments in the orchestra and was originally made in four voices—soprano, alto, tenor and bass. Today there remain only the tenor trombone and the bass-trombone to represent the family. The tenor instrument is in the key of B flat and its range is from B flat above middle C down three octaves and a half.

The tone of the trombone is of great beauty and nobility and in all solemn, dignified music the grave majestic tones of this instrument play an important part.

It is customary to write for the instrument in parts, using the tuba for the bass of the quartet, but the trombones are also used in unison. The wonderful effect in the "Pilgrims' Chorus" in "Tannhäuser" is produced by this means.

Lavignac, the most eminent French authority on the instruments of the orchestra says: "The timbre of the trombone is in its nature majestic and imposing. It is sufficiently powerful to dominate a whole orchestra and produces an impression of a superhuman power. In *fortissimo* there is no instrument more stately, noble or imposing, but it can also become terrible if the composer so desires; in *pianissimo* it is mourn-

* In preparation.

The Orchestra

ful and full of dismay, or it may have the serenity of the organ; it can also, according to the shades of meaning, become fierce or satanic, but still with undiminished grandeur and majesty. It is a superb instrument of lofty dramatic power, which should be reserved for great occasions; when properly



PERFORMANCE OF A MASS BY WILLAERT. THE CHOIRS OF BRASS INSTRUMENTS WERE USED IN THE ANTIPHONAL MANNER

introduced its effect is overwhelming." Mendelssohn had the same idea when he said, "The trombones are too sacred for often use." Most of the great composers have felt this and have employed the trombones only for the expression of overwhelming impressiveness. Wagner thus uses the trombones at the height of his *crescendo* in the Vorspiel to "Lohengrin."

The four-part harmony of the trombones is usually given by three trombones and the tuba. The tuba is the double bass of the brass family and has the deepest tone in the wind choir. It belongs to the class of instruments commonly known as "saxohorn." (So named for the inventor, Sax, of Paris.)*

The tuba is indispensable in the orchestra as it provides a deep bass foundation for the brasses.

The instrument was brought into the orchestra by Wagner, who sometimes also made use of a tenor tuba, an instrument which modern composers frequently employ.

The tube of the tuba is conical rather than cylindrical and it gradually widens out from the mouthpiece to the huge bell.

It is made in several keys but the one used in symphony orchestras is the tuba in B flat.

The range of this instrument is from G above middle C down three octaves.

* These instruments should not be confused with the saxophones, also an invention of this French instrument maker. The saxophones are made in several sizes. They resemble in shape the clarinets and have a flat mouthpiece, with a single reed. Their tone resembles the character of the wood-wind instruments but has greater sonority. They are indispensable in brass bands.

The Orchestra

The tone of the tuba is full and rich, having dignity and strength in the soft and medium passages. It may become powerful and brilliant when played *fff* and is most effective in noble, dignified effects.

When combined with the double basses of the strings it imparts a clarity and definiteness to the tone.

Wagner uses the tubas with great power. An interesting use of tenor and bass tubas is to be found in "Siegfried's Funeral March" from "Die Götterdämmerung."

One of the best known uses of the tuba is found in the "Torch Dance" by Meyerbeer.

ILLUSTRATIONS

- | | | |
|-------|---|--------------------------------------|
| 35791 | Pagliacci— <i>Vesti la giubba</i> —(Trombone Solo) (Leoncavallo) | Rossi-Creatore's Band |
| 35800 | { <i>Cujus animam</i> —"Stabat Mater" (Rossini) (Trombone)
<i>Funeral March</i> (Chopin) } | Pryor's Band |
| 6791 | <i>Vorspiel</i> (Prelude)—"Lohengrin" (Wagner) | Stokowski and Philadelphia Orchestra |
| 9060 | <i>Overture</i> , "Tannhauser" Part III—(Wagner) | Coates and Symphony Orchestra |
| 9049 | <i>Siegfried's Funeral March</i> —"Götterdämmerung" (Wagner) | Coates and Symphony Orchestra |
| 9054 | <i>Symphony No. 6</i> (Pathétique) Adagio (Tscharkowsky) | Coates and Symphony Orchestra |
| 20637 | <i>Fackeltanz</i> (Torch Dance) (Meyerbeer) | Victor Brass Ensemble |
| 9049 | <i>Siegfried's Death March</i> (Wagner) | Coates-Symphony Orchestra |
| 9015 | <i>Finlandia</i> (Sibelius) | Royal Albert Hall Orchestra |

Lesson XVII

Percussion Instruments—Drums

This division of the orchestra consists of those instruments which accent the rhythmic, rather than the melodic or harmonic structure of the orchestra. It is generally termed "the battery."

The instruments of percussion are divided into two classes.

- | | | |
|---|---|--|
| Instruments producing definite pitch when sounded. | { | Kettle-drums
Bells
Glockenspiel
Celesta
Xylophone (sometimes) |
| Instruments which do not produce definite pitch when sounded. | { | Side or snare drum
Bass drum
Tambourine
Chinese drum or Tom-tom
Triangle
Cymbals
Castanets |

The Orchestra

Instruments which do not produce definite pitch when sounded.	<div style="display: inline-block; vertical-align: middle; font-size: 3em; line-height: 1;">{</div> <div style="display: inline-block; vertical-align: middle;"> <p>Gongs</p> <p>Instruments used for special effects like rattles, wind machine etc.</p> </div>
The percussion instruments are also divided as to type of material.	
<p>The Autophonic Group: The Bells.</p> <p>Tone is produced by the vibration of solid bodies made of metal or wood.</p>	<div style="display: inline-block; vertical-align: middle; font-size: 3em; line-height: 1;">{</div> <div style="display: inline-block; vertical-align: middle;"> <p>Bells</p> <p>Glockenspiel</p> <p>Gongs—Tam-tam</p> <p>Celesta</p> <p>Xylophone</p> <p>Triangle</p> <p>Castanets</p> <p>Cymbals</p> </div>
<p>The Membrane or Drum Group.</p> <p>Tone is produced by striking a stretched membrane of vellum.</p>	<div style="display: inline-block; vertical-align: middle; font-size: 3em; line-height: 1;">{</div> <div style="display: inline-block; vertical-align: middle;"> <p>Kettle-drums</p> <p>Side drum</p> <p>Bass drum</p> <p>Chinese Drum or Tom-tom</p> <p>Tambourine</p> </div>

The most important of the instruments in the percussion division are the kettle-drums or tympani. These are the only drums tuned to a definite pitch.

The kettle-drums are of Arabian ancestry and were originally very small, being in truth simply a half gourd which was covered with skin. They were brought to Europe by the Crusaders in the Thirteenth Century.

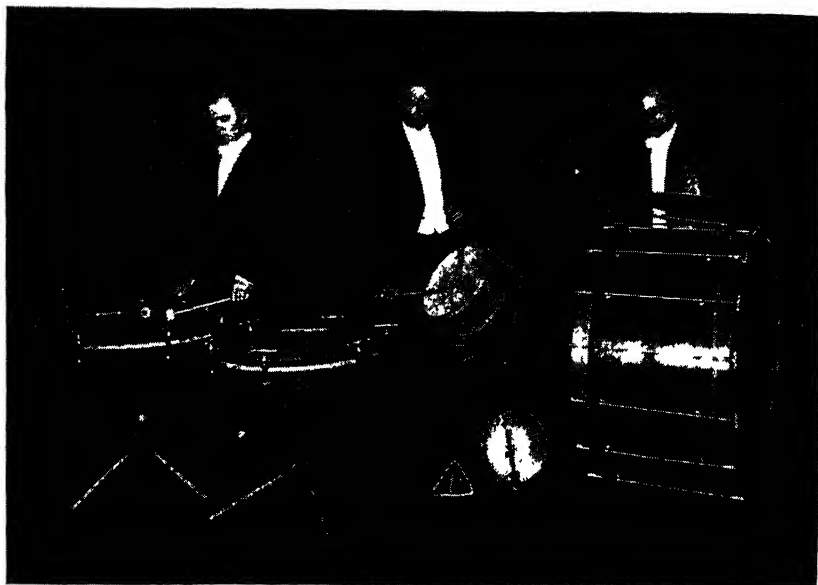
These instruments have been developed until today they are large hemispherical brass or copper shells, kettles in short, which are covered with vellum heads of very smooth thick parchment, usually made from the skin of a calf. This vellum is stretched over the kettles and tightened by means of eight key screws, which work through iron rings.

There are three of these instruments, sometimes four, in the large symphony orchestras. They vary in size.

The kettle-drums are played with two drum sticks. The most used tone is that produced by striking the vellum midway between the center and the rim.

The post of drummer is a very important one as he must be possessed, not only with a perfect rhythmic sense, but with absolute pitch as well. Frequently he is required to change the pitch of his drums to another key, while the orchestra is playing in the original key.

The Orchestra



INSTRUMENTS OF THE ORCHESTRA—PERCUSSION

Theodore Thomas always referred to his kettle-drummer as, "the other end man."

But two kettle-drums were used in the early days and they were tuned in tonic and dominant. As they were used chiefly to accentuate the rhythm, little was required of them.

Bach uses this type of instrument in an exceptional manner in the opening of his "Christmas Oratorio."

Until Beethoven's day the kettle-drums were not regarded as an individual instrumental voice. Beethoven, however, tuned the instruments in octaves and in various other harmonic combinations. He used them with remarkable effect in the Scherzo of the Ninth Symphony. There are also interesting uses of the instrument in the C minor or Fifth Symphony; the A major or Seventh Symphony and the F major or Eighth Symphony.

Since Beethoven's day a third and sometimes a fourth kettle-drum have come into the orchestra and modern composers use these instruments in a most effective manner.

Wagner chose the kettle-drums as the characteristic instrument to represent Hunding in the opera, "Valkyrie" and all the entrances of this rough forest robber are noted by a rhythmic figure on the tympani.

The Orchestra

Modern composers frequently muffle the drums by using different drum sticks or by placing a strip of cloth over the vellum.

A recent invention has made possible a mechanical tympani, so that the vellum heads of these instruments can now be tuned instantly and accurately. Many of our largest orchestras are using these new instruments, which are opening up to the composer of the future untold possibilities of scoring for the tympani.

The side or snare drum is cylindrical; the shell being made of brass, having parchment sides, which are held in place by hoops. An arrangement of small brass rods and screws keep the heads taut.

The upper head of the instrument is called the "batter head"; the lower, the "snare head."

Underneath the "snare head" are the snares, or thin pieces of gut, which resemble rough violin strings. These are stretched back and forth from a nut on one side to a screw on the other. As the player beats on the "batter head" with his drum sticks of hard wood, these snares vibrate and raise the tone about an octave higher than that of the unsnared drum.

The player of the snare drum uses a double alternate stroke, which produces the tremolo, for which the instrument is noted.

The natural tone of the side drum is sharp and incisive and the instrument is usually associated with the fife or piccolo flute.

Sometimes the side drum is muffled, as when used in funeral processions or in compositions of a tragic character.

The Chinese drum is occasionally used in the modern orchestra for Oriental effects. It has two heads each covered with vellum, similar to the Indian tom-toms. It is therefore used in compositions imitating Indian music.

The bass drum is usually associated in our minds with military processions or with the Salvation Army. It is the largest of the drum family and is used chiefly to accent the rhythm. It is frequently combined with the cymbals.

The bass drum is always used in compositions of a military character.

Modern composers have frequently used the *ppp* roll of the bass drum to convey a feeling of awe or solemnity. This use will be noted in almost any of the great funeral marches.

The tambourine, because of its construction, is sometimes classed with the drum family, although it is not a drum in any sense of the word.

It consists of a wooden hoop, on one side of which vellum is stretched. Metal plates, called jingles are fixed loosely in pairs around

The Orchestra

the hoops, and rattle when the vellum is beaten with the hand, or when the hoop is shaken.

The tambourine is one of the oldest instruments in the world and has remained practically unchanged for over two thousand years.

The old French dance form "Tambourine" takes its name from the mediæval Tambour or long drum, an old folk instrument. It is not related to the tambourine as we know it.

There are three ways of playing this instrument:

1. Striking the head with the knuckles, which gives detached notes and simple rhythmic groups.
2. Shaking the hoop, which gives a roll of the jingles.
3. Rubbing the head with the thumb, which gives a partial tremolo

ILLUSTRATIONS

20523	<i>Instruments of the Orchestra</i>	Victor Orchestra
	<i>Tambourine</i>	
9027	} <i>Tannhäuser—Venusberg Music</i>	Coates-Symphony Orchestra
9028		
9207	<i>Overture—Carnaval Romain (Berlioz)</i>	International Philharmonic Orchestra
6616	<i>Danse Arabe—"Casse Noisette" Suite (Tschaiakowsky)</i>	Philadelphia Symphony Orchestra
6603	} <i>Spanish Caprice (Rimsky-Korsakow)</i>	San Francisco Symphony Orchestra
1185		
	<i>Side and Bass Drums Kettle Drums</i>	
9044	} <i>Funeral March—"Eroica" Symphony (Beethoven)</i>	Coates-Symphony Orchestra
9045		
9046		
6648	<i>Pomp and Circumstance March—No. 1 (Elgar)</i>	Chicago Symphony Orch.
6513	<i>Marche Slave (Tschaiakowsky)</i>	Philadelphia Symphony Orchestra
9025	} <i>Overture—1812 (Tschaiakowsky)</i>	Royal Opera Orchestra
9026		
9049	<i>Siegfried's Death March "Die Gotterdammerung" (Wagner)</i>	Coates-Symphony Orchestra
	<i>Chinese Drum, or Tom-tom</i>	
6514	} <i>Caucasian Sketches—"In the Village" (Ippolitow-Iwanow)</i>	Philadelphia Symphony Orchestra

Lesson XVIII

The Bells

Bells of various sizes have been used in the orchestra from the time of Bach to the present day. It being impossible to bring into the orchestra a set of real bells, like those that are used in the steeples of churches, their place has been taken by two other types of bells; the cylindrical bells and the keyboard bells.

The cylindrical or tubular bells are made in sets, which are all

The Orchestra

of the same diameter, but of varying lengths. For concert purposes these tubular bells are hung from a wooden bar.

A set of cylindrical bells consists of eight tubes and gives the major scale, with a chromatic octave of thirteen tones.

This is the means employed by Wagner to represent the bells in the Grail Scene of "Parsifal."

The other type of bells employed in the orchestra is that which has a keyboard. The Glockenspiel or Carillon was employed in this



INSTRUMENTS OF THE ORCHESTRA—PERCUSSION (Continued)

capacity up to the modern days, but its place has now been taken by the Celesta.

The Glockenspiel was developed from the old carillon, which consisted of a number of metal bars, which were struck with a hammer.

The Celesta is a very useful adaptation of this type of bells, which was made by Auguste Mustel, a Frenchman, in 1888. Here the keyboard is very similar to that of the piano; the plates of steel being suspended over resonators of wood, and struck by tiny hammers.

Modern composers prefer this instrument to the old glockenspiel. Its tone is bright and sparkling and it is indispensable in fairy music. The celesta is always perfectly in tune and can be played in any key.

The Orchestra

A charming use of the celesta is found in the "Dance of the Sugar Plum Fairy" from the "Casse Noisette Suite" by Tschaikowsky.

The xylophone is an instrument constructed of a set of graduated and tuned bars made of wood instead of steel. It is played by striking these bars with wooden hammers.

There is a very interesting use of the xylophone in the "Danse Macabre" by Saint-Saëns. Here the rattle of the bones of the skeleton revellers is well depicted by this instrument.

Percy Grainger has used the xylophone in several of his compositions.

The cembalon, which is the folk instrument of the Hungarian gypsies, consists of a series of wire strings, strung over two bridges attached to a sounding board. It is similar to the old dulcimers and is played by padded wire hammers.

As its name implies, the triangle is a single piece of steel made in the form of a triangle with an opening. This is struck with a small steel rod, the tone, which is very beautiful, being that of a clear bell.

The triangle is one of the most useful of the percussion instruments, because it has no definite pitch and therefore can be used in any key. It is generally employed to give the rhythmic accent to dance music. It is also often used to give a delicate and ethereal fairy-like tone color to certain compositions.

Wagner has used it most remarkably in the Overture to "Die Meistersinger," also in the "Magic Fire Scene" from "Valkyrie."

The cymbals are two large circular brass plates exactly alike. On the outer center of these plates a strap is attached, through which the hands of the player are inserted.

The plates are cylindrical so that only the edges are struck when the plates are brought together. The tone is produced by the clashing of these plates edge on edge with a side ways motion, an effect used for a sudden *fff* crash: by striking one of the edges with a drum stick, an effect used for any degree of *ff* or *pp*: by rubbing the edges of the plates together, an effect much used in either *ff* or *pp*: and by hanging up one of the plates and striking it with two soft drum sticks, producing a roll in a long crescendo passage.

The best of the cymbals in use today are made by a certain Turkish family.

There is a very beautiful use of the cymbals in the Venusberg music in the Overture to "Tannhäuser," by Wagner.

There is no particular reason for the association of the cymbals with the bass drum in symphony orchestras but they are generally used together in military music.

The Orchestra

The castanets are similar in shape to the small cymbals used by the ancients. These instruments have been popular for centuries and are chiefly associated with the folk music of Spain and Italy. They were brought to Spain by the Moorish invaders, who used metal instruments of this type. In Spain these metal discs were supplanted by the wood of the chestnut, hence the name "castana" (chestnut). These tiny instruments have been the most popular instrument for many centuries with the Spanish folk.

A pair of castanets consists of two hollow pieces of hard wood, which are held in the hand and clicked together with the fingers. Spanish dancers usually hold a pair in each hand and often play contrasting rhythms as they dance.

The castanets are usually employed in the symphony orchestra as the accompaniments to the national dances of Spain or Italy and are very often combined with the tambourine.

In the Ballet Music from "Samson and Delilah," Saint-Saëns makes an interesting use of these instruments as the accompaniment of the ancient dances of the Hebrews.

In the Ballet Music from "Carmen," Bizet gives an interesting example of their use in Spanish dances.

The gong or tam-tam is a huge instrument from China. It is a broad circular plate of thick metal, that hangs from a supporting bar and is struck by a bass drum stick.

The tone quality of the gong is the most sinister note of the modern orchestra and it is used only for special effects in very dramatic music, where horror is carried to its height, or in those works where gloom and deep sorrow are depicted.

Tschaikowsky uses it to describe horror in the last movement of his "Manfred" Symphony. In the "Pathetic" Symphony the same composer uses the gong to represent tragic sorrow.

ILLUSTRATIONS

- | | | |
|-------|--|---------------------------------|
| 6615 | { Celesta—Dance of Sugar Plum Fairy—"The Nutcracker" Suite
(Tschaikowsky) | Philadelphia Symphony Orchestra |
| 9060 | { Glockenspiel—Dance of Apprentices—"Meistersinger" (Wagner) | Coates-Symphony Orchestra |
| 6505 | Xylophone—Danse Macabre (Saint-Saëns) | Philadelphia Symphony Orchestra |
| 9006 | { Triangle—Magic Fire Music—"Valkyrie" (Wagner) | Coates-Symphony Orchestra |
| 9059 | { Cymbals—Overture—"Tannhäuser" (Wagner) | Coates-Symphony Orchestra |
| 9060 | | |
| 20521 | Castanets—Spanish Serenade (Bizet) | Victor Concert Orchestra |
| 9054 | Tam-tam—Finale—"Pathetic" Symphony (Tschaikowsky) | Coates-Symphony Orchestra |

The Orchestra

—* *Bells—Carillon—"L'Arlésienne Suite" (Bizet)*

Stokowski-Philadelphia Orchestra

——* *Bells—Procession of Grail Knights—"Parsifal" (Wagner)*

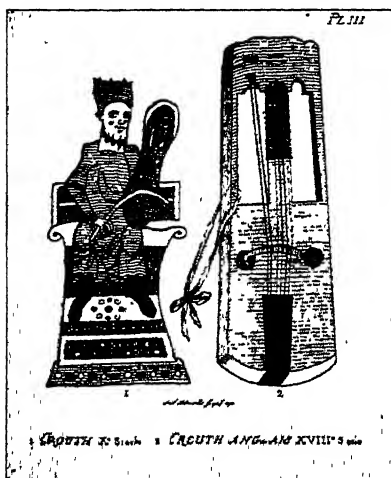
20440 { *Bells*—Menuett (Gluck) (2) Menuett (Mozart)
 Xylophone—Gavotte (Mozart) (2) Gavotte (Gretry) }

Reitz

Lesson XIX

The Early Folk Instruments

The use of instruments can be traced back to early man who first used the drums and tom-tom (percussion instruments) for the accompaniment to his primitive chants and dances.[†] The second step shows



TWO EXAMPLES OF THE CROUTH
No. 1. Tenth Century.
No. 2. Eighteenth Century in England.

the use of wind instruments as made from the horns of animals and later duplicated in brass and other metals. In the third period the gentler side of man's heart seems to have awakened, and there is noticed an instinct to reproduce the sounds of Nature by means of the reed instruments, made from the sources provided by Nature herself. The last period brings the use of the stringed instruments, first noticed in the simple lyre and harp, later developing into the stringed instruments played with the bow.

TWO EXAMPLES OF THE CROUT
 No. 1. Tenth Century.
 No. 2. Eighteenth Century in England.

The Crusaders brought back many instruments from the Far East,† and the assimilation of these with the folk instruments of Europe resulted in many of the modern instruments in use today.

The *crwth*, a stringed instrument played with a bow, which was

* In preparation

† In preparation
 The American Indian and the savage African still use the old tom-tom to accompany their war-songs and dances. Among many ancient tribes these drums assumed artistic importance. In the relics of the Aztec Indians many drums of queer design and exquisite decoration have been discovered. (See page 498.)

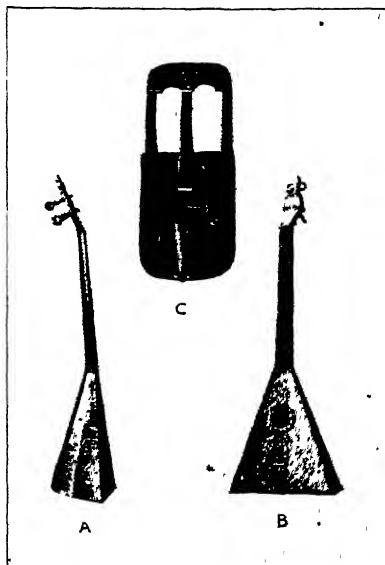
† See Lesson XVI, Part I, Oriental Music.

The Orchestra

used by the Welsh bards and Northern minstrels, was combined with the rebec, a bowed instrument from India and became the viol of the fifteenth and sixteenth centuries, which later developed into our violin family. It is curious to note that the perfection of the viols and violins took place in Cremona, a city of northern Italy, near Venice.* It would almost seem as though the crwth came down from the north of Europe and met the rebec, entering the western world through the Adriatic seaport, the union of the two producing the earliest viol. (See Lesson XX, Part III.)

Another eastern instrument which entered Europe with the Crusaders, and which became popular in every land, was the lute. Some authorities claim the lute was the outgrowth of the ancient lyre of the Greeks, but it can be more definitely traced to the Arabians and Moors. The lute existed in several sizes, the largest being the theorbo, arch-lute, and chitarrone, which all played prominent parts in the early opera orchestras. The lutes were still in popular favor at the time of Bach and Händel. The lute is still used in the Near East, and in Europe by some of the peasants of Sweden but its place has been taken in Italy and Spain by the guitar and the mandolin. In Norway the Hardanger fiddle, with its sympathetic strings, is a relic of mediæval days. (See Lesson XXX, Part I.)

One of the most interesting folk instruments is the bag-pipe which dates from ancient days. Although always associated with Scotch music because of its use by the Highland regiments, the bag-pipe is still the instrument used by the shepherds of many lands. It is found in Ireland, Greece, Italy, Spain, Roumania, Czecho-Slovakia and Poland.



FOLK INSTRUMENTS

(A and B) Russian Balalaika.
(C) Crwth.

* At the end of the sixteenth century the greatest instrumental school was that of Venice, which was founded by Adrian Willaert, of the Netherlands. (See Lesson V, Part II.) Willaert and his followers used the instruments in the same antiphonal manner as that employed for choruses. From this method of composition, our earliest orchestras were developed. (See picture, page 221.)

The Orchestra

It takes its name from the leather bag, which acts as a tone chamber for the air blown into it by the player, who operates a small bellows under his arm. The pipes connected with the bag consist of two, sometimes three, drone pipes, playing the same tone; and a chanter pipe, playing the melody. This is controlled by holes in the sides operated by the player's fingers.

Through the fifteenth and sixteenth centuries the town pipers of middle Europe kept secular music alive, each village having its own piper.

When pastoral life became popular in the days of Marie Antoinette, the bag-pipe, under the name of "Musette," was introduced at the French Court. The bags were covered with rare brocades matching the gowns of their fair players. The dance called "Musette" took its name from this instrument used to accompany the dancers.

Many of the simpler folk instruments of bygone days have been retained by semi-civilized communities. In the Hawaiian Islands, where modern conditions have but little affected the native music, the native instruments are "strings," which resemble the older forms of guitar, the strings being plucked by the fingers. The most universally popular stringed instrument of Hawaii is the ukulele, which is thought to be an outgrowth of an attempt by the natives to imitate the guitar of the early Portuguese traders.

The Russian balalaika is the most perfect folk instrument of the early days which is still in existence. This curious three-stringed instrument is similar to the mandolin and is made in several sizes, some as large as the double bass. These instruments have been used by the Russian peasants for centuries, but it has only been within the last few years, since the folk music of Russia has awakened such general interest, that the instruments have been known. Through the efforts of the late M. Andreeff, the folk instruments of the Russian peasants have been rediscovered, and his combination in an orchestra of the balalaika with the doumra (a round instrument, more like the guitar) has brought great popularity to the Russian balalaika orchestras.

Many of the modern folk instruments now in use are direct descendants from now obsolete instruments of an earlier day.

A popular folk instrument of southern Germany and Austria is the zither, which is a descendant of the ancient cithara of the Greeks. Another folk instrument coming from ancient days is the cembalon of the Hungarian gypsies which is a descendant of the biblical dulcimer. The banjo traces its origin back to barbaric days in darkest Africa.

The Orchestra

The accordion now the most popular instrument of the peasants of European countries is of modern origin, although mediæval instruments of a similar type are to be noted.

ILLUSTRATIONS

<i>Hardanger Violin</i>	V-15001	<i>Halling</i>	<i>Smedal</i>
<i>Lute</i>	20227	<i>Merci Clamant (Accompaniment)</i>	<i>Dixon</i>
<i>Bagpipes—Scotch</i>	67844	<i>The Highland Fling</i>	<i>Pipers of H. M. Scots Guards</i>
<i>Spanish</i>	79658	<i>El . . Marippepa (Quartet of Gaitas)</i>	<i>Cuarteto Catalán</i>
<i>Italian</i>	77763	<i>Hymn to the Madonna (Zampogna and Ciaramella)</i>	<i>De Feo-Crisioforo</i>
<i>Irish</i>	21444	<i>Trip to the Cottage—Jig</i> <i>Dublin Reel</i>	<i>Tom Ennis</i>
<i>French Court</i>	20563	<i>Musette—"Armide" (Gluck)</i>	<i>Victor Concert Orchestra</i>
<i>Balalarka</i>	79085	<i>Lezginka</i>	<i>Kirilloff's Balalaika Orchestra</i>
<i>Ukulele</i>	20708	<i>Kuu Home—Native Plantation Song</i>	<i>Hawaiians</i>
<i>Accordion</i>	79310	<i>Italian Favorites</i>	<i>Pietro</i>
<i>Cembalon</i>	20841	<i>Hungarian Dance, No. 5 (Brahms)</i>	<i>Sárközi</i>
<i>Zither</i>	78598	<i>Alpentanz</i>	<i>Marchetti Trio</i>
<i>Banjo</i>	20439	<i>The Clock and the Banjo</i>	<i>Reser</i>
<i>Mandolin</i>	79285	<i>Souvenir—Barcarolle</i>	<i>de Pace</i>
<i>Guitar</i>	79805	<i>Pericon por Maria (Duet)</i>	<i>Iriarte-Pesoa</i>
<i>Indian Tom-tom</i>	20043	<i>Chant of the Eagle Dance</i>	<i>Hopi Indian Chanters</i>

Lesson XX

The Development of the Violin Family

The instruments known as "the viols" were a combination of the old rebec (a bowed instrument from the far east, which entered Europe at the time of the Crusades) and the crwth (or stringed instrument) of the northern minstrels.

There were many types of viol made from the fifteenth to the eighteenth centuries, but all were gradually superseded by the violin family, which first came into prominence during the seventeenth century. The viols were



BY FRA BARTOLOMEO

ANGELS, SHOWING LUTE AND VIOL

The Orchestra



GIGUE, THIRTEENTH
CENTURY



REBEC OF THE THIRTEENTH
CENTURY



TROMBA MARINA (TRUM-
SCHEIT), FIFTEENTH
CENTURY

slightly larger than the violins and were made with five, six, or seven strings tuned either in thirds or fourths. Their tone was shrill and penetrating. The violin model has shallower sides, an arched instead of a flat back and high shoulders. The tone is more powerful and brilliant than that of the viols. The viols were made in four sizes:

- Treble Viol (superseded by violin),
- Viola da Braccio (superseded by viola),
- Viola da Gamba (superseded by violoncello),
- Bass Viol (Double Bass in the modern orchestra).

The most famous makers of stringed instruments lived in the Italian city of Cremona. Foremost among these stands the family of Amati, known as makers of lutes and viols from 1511. The most famous member of this family was Nicolo Amati (1596-1684), whose instrument, known as the "grand model," is the best of the Amati style.

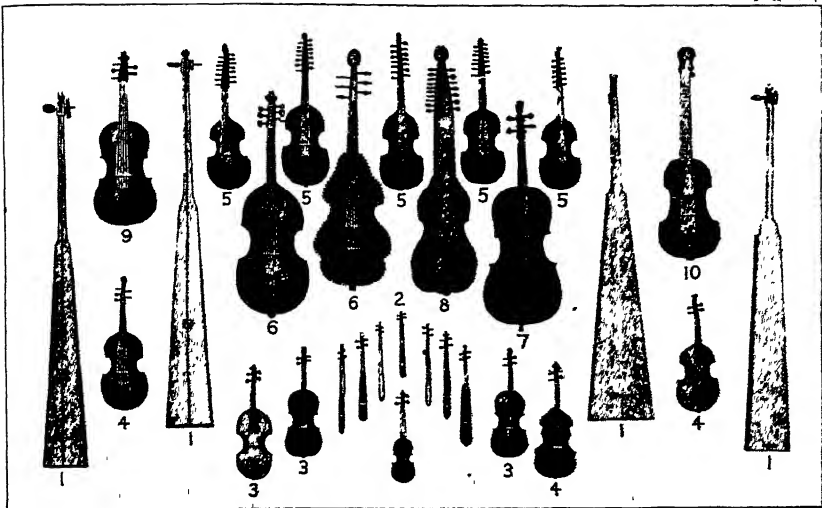


OLD BASS VIOL OF FLANDERS,
SEVENTEENTH CENTURY
(SHOWING THE ORIGIN OF THE
VIOL IN THE HUNTSMAN'S
BOW)

Antonio Stradivari (1644-1737) is said to have been a pupil of Nicolo Amati. His violins are the greatest the world has ever known. Stradivari perfected the Amati model. His instruments, both in refinement and brilliancy of tone, as well as in grace and lightness of form, mark the culmination of the violin development. The two sons of Stradivari carried on their father's work.

Another important family of Cremona, makers of stringed instruments, was that

The Orchestra



COLLECTION OF PAUL DE WET, LEIPSIK

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Marine Trompettes, or "Nun's Fiddle," an instrument having but a single string. 2. Pochette, or "Pocket Fiddle," of the French dancing masters of the seventeenth century. 3. Violins. 4. Violas (the alto viol). 5. Viola d'Amore (an obsolete instrument), | <ol style="list-style-type: none"> possessing a set of vibrating "sympathetic" strings. 6. Viola da gamba. 7. Violoncello. 8. Baritone (the viola da gamba possessing sympathetic strings). 9. Viola pomposa (obsolete). 10. Bow Guitar (obsolete). |
|---|---|

of Guarneri. Giuseppe Antonio (1687-1745), known as Joseph Guarneri, produced many instruments which rank with those of Stradivari, whose model he frankly copied.

The Maggini family, of Brescia, were particularly successful with the larger models of stringed instruments.

In southern Germany and the Tyrol many excellent string instruments were made. Jacob Stainer (1621-1683), the most famous of this group, modeled his instruments after the Cremona



ANTONIO STRADIVARI

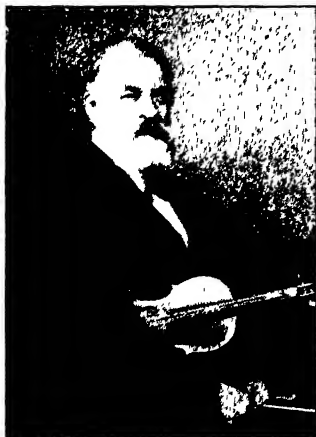
The Orchestra



GIUSEPPE TARTINI

the founder of the earliest violin school. Corelli's pupils were: Vivaldi (d. 1743), Veracini (1685-1750) and Tartini (1692-1770). The latter was one of the greatest masters of violin technic the world has ever known.

In the late eighteenth century the chief interest in instrumental music was to be found in Germany, France and England. Many pupils of Corelli and Tartini founded schools of violin playing in those countries.



JOSEF JOACHIM

school. Stainer never equaled the tone and brilliancy of Amati or Stradivari.

The early bows were clumsy and awkward. It was not until the eighteenth century that the bow was brought to its perfection by François Tourte (1747-1835).

Naturally, with the perfection of the violin came a school of violin players. Individual expression was the order of the seventeenth century and the virtuoso violinist began to assume importance. Among those early masters must be noted Basani (d. 1716) and his pupil, Archangelo Corelli (1653-1713), who was, in reality,



ARCHANGELO CORELLI

From
Bach to Bee-
thoven all

the classical masters were excellent violinists. With the rise of the romantic school spectacular violin virtuosity is noticed in the advent of Niccolò Paganini. (See Lesson XVIII, Part II.)

De Beriot (1802-1870) carried on the French school founded by Viotti, one of Corelli's pupils. In Germany, Louis Spohr (1784-1859) and Ferdinand David (1810-1875) both exerted an important influence as teachers, interpreters, and composers.

The Orchestra

The touring violin virtuoso has remained in prominence since the days of Paganini. Among them may be noted:

Ole Bull (1810-1880), Heinrich Ernst (1814-1865), Henri Vieuxtemps (1820-1881), Edward Remenyi (1830-1898), Joseph Joachim (1831-1907), Henry Wieniawski (1835-1880), Pablo Sarasate (1844-1908), Emile Sauret (1852-1920), Eugene Ysaye (1858-), Wilhelmj (1845-1908).

Among the most famous violinists of today are: Renée Chemet, Mischa Elman, Jascha Heifetz, Fritz Kreisler, Jan Kubelik, Isolde Menges, Jacques Thibaud, Efrem Zimbalist and the boy Yehudi Menuhin.



HENRI VIEUXTEMPS

ILLUSTRATIONS

8090	<i>Sanctissima</i> (Corelli-Kreisler)	Fritz and Hugo Kreisler
1136	<i>Minuet</i> (Bach-Winternitz)	Kreisler
6606	<i>Romance in F</i> (Beethoven)	Thibaud
6706	<i>Hungarian Dance No. 17</i> (Brahms-Kreisler)	Kreisler
1364	<i>Caprice in E Flat Major</i> (Wieniawski-Kreisler)	Elman
—*	<i>Souvenir de Moscow</i> (Wieniawski)	
—*	<i>Hungarian Dances 20 and 21</i> (Brahms-Joachim)	
H6447	<i>Rondino</i> (Vieuxtemps) Op. 32, No. 2	Hansen
6695	<i>Zapateado</i> (Sarasate)	Heifetz
8080-8083	<i>Concerto in E Minor for Violin</i> (Mendelssohn) Op. 64	Kreisler and Berlin Orchestra

Lesson XXI

The Development of the Pianoforte

Stringed instruments are divided into three classes: in those of the viol family the tones are produced by rubbing the strings with a bow; in the harp family the plucking of the strings produces a tone; in the dulcimer family the strings sound when they are struck. In the evolution of the modern pianoforte, it is found that all of these methods have been employed, being gradually discarded for the one in use today. Krehbiel thus describes the modern pianoforte: "It is an instrument of music the tones of which are generated by strings set in vibration by blows delivered by hammers, controlled by a keyboard, the mechanism of which is so adjusted that the force of the

* In preparation.

The Orchestra

blow and the dynamic intensity of the resultant tone are measurably at the command of the player. It also has a sound or resonance-box to augment the tone after its creation."

The dulcimer, or psaltery, of the ancients was made with a resonance-box and the strings were plucked with a plectrum. (See Lesson I, Part II.) In mediæval days this instrument became very popular. Another instrument having a resonance-box was the monochord, which Guido of Arezzo is said to have constantly used. To him is also attributed the applied keys, which, when being pressed on the monochord, divided the string and produced different tones.



AFTER THE PAINTING BY GERARD TERBORCH
THE CONCERT

In the eleventh century also came the use of the keyboard; this was borrowed from instruments of the organ class and was applied to the psaltery, which became known as the "keyed cithara." Although many strings were added to the keyed monochord, it retained its name (meaning single-stringed) until the sixteenth century. Many keyboard instruments came into being at this time; though all are based on the same principle, the tone being produced by the plucking or striking of the strings, by a plectrum attached to each string, which was governed by the keyboard. Various

names were given these instruments in the different parts of Europe, namely, the clavecin, clavicembalo, gravicembalo, clavichord, virginal, harpsichord and spinet.

The virginal, said to have been named for "the Virgin Queen" Elizabeth, was a popular instrument at the time of Shakespeare. It was superseded by the harpsichord, which was usually made with two keyboards and several pedals; and later by the spinet, so called from its inventor, Sebastian Spinetti. The strings of these instruments were plucked with metal quills. The tone was once described as "a scratch with a note at the end of it."

The clavichord, which was the popular instrument at the time

The Orchestra

of Bach, possessed the ability to increase or diminish the tone at the command of the player.

The introduction of the hammer action and the definite design known as *piano-forte* is claimed to have been the invention of Angelo Christofori, who, in 1709, brought out in Florence an instrument which forever did away with the scratching sound of the plectrum. Christopher Schröter, a German, and Marius, a Frenchman, during the early eighteenth century, also made clavecins having hammer action.

During the late seventeenth century there existed a prominent school in England for the playing on the virginal. Many of the composers for the instrument attempted program music. John Munday (d. 1630) wrote a "Fantasia for Virginal" in which his sections are described as "Fair Weather," "Lightning," "Thunder," finally ending in "A Clear Day." Many of the earliest Shakespearean songs were the works of these men, who included: Dr. John Bull, William Byrd, Giles Farnaby, Thomas Morley, John Munday, Orlando Gibbons, and Thomas Tallis.

In France and Italy the various forms of clavichord and harpsichord became popular in the century following the "Virginal School" of England. Court dances were the favorite forms of the French school, although several of the composers were also fascinated by the possibilities of descriptive, or program music. Beginning with Jacques Chambonnières, the court musician to Louis XIV, this school reached its perfection with François Couperin (1668-1733) and Jean Philippe Rameau (1683-1764).

In Italy, the greatest master of the harpsichord was Domenico Scarlatti (1683-1757), who is said to have stimulated the interest of his contemporary, Händel, in this instrument.

Bach laid the foundation of modern



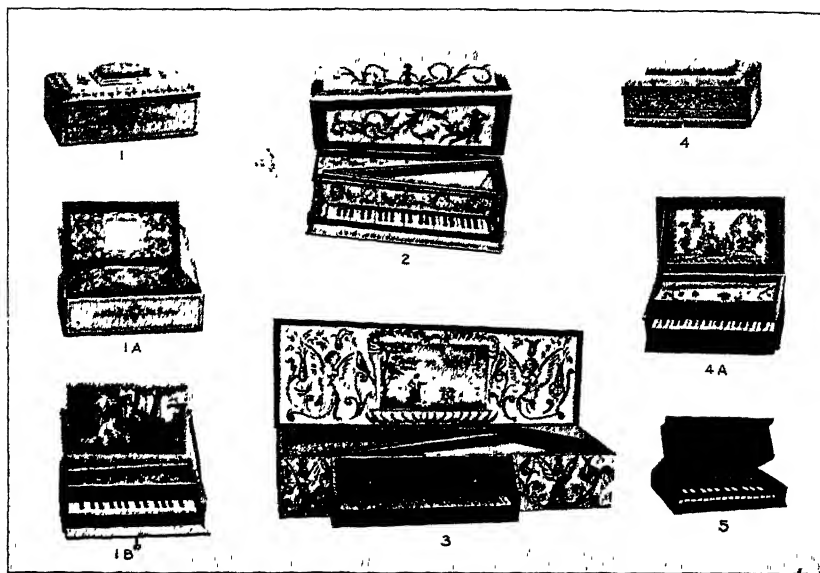
FRANÇOIS COUPERIN



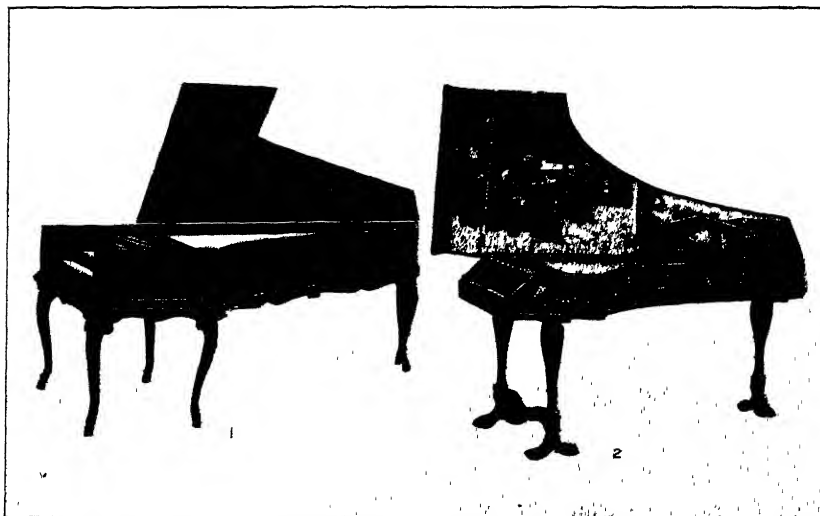
IGNACE JAN PADEREWSKI

The Orchestra

INSTRUMENTS IN COLLECTION OF PAUL DE WET, LEIPSIK



1. Virginal, 1631, shown closed, half open and fully open. This also served my lady as a sewing box. 2. Octave Spinnet, so called because it was pitched an octave higher than the regular spinnet. 3. Spinnet. 4. Spinnet closed and opened. 5. Clavichord of seventeenth century.



1. Great Harpsichord, or Cembalo, with two keyboards. 2. Italian Cembalo with interesting decorations, showing it to have been the property of a monastery.

The Orchestra

piano technic with his "Well Tempered Clavichord," two books of fugal studies for this instrument.

At the time of Mozart and Beethoven the pianoforte had become the keyboard instrument of the day. Mozart frequently played the harpsichord, however, and Beethoven still employed the clavichord as a teaching instrument.

Every great composer has contributed to the literature of the piano, the most useful of instruments.

The virtuoso pianist first appeared in the romantic school in the persons of Chopin and Liszt. (See Lesson XIX and XX, Part II.)

Today the virtuoso on this instrument remains one of the most interesting figures on our concert stage.

ILLUSTRATIONS

1193	{ <i>Harmonious Blacksmith</i> (<i>Air and Variations from Suite V</i>) (<i>Händel</i>)	
	{ <i>Turkish March</i> (<i>Mozart</i>) <i>Harpsichord</i>	<i>Wanda Landowska</i>
D1053	<i>Prelude and Allemande—B Flat</i> (<i>Bach</i>)	<i>Samuel</i>
D1120	<i>Sonata</i> (<i>Scarlatti</i>) (2) <i>Toccata</i> (<i>Paradies</i>)	<i>Scharrer</i>
20345	{ <i>Fantasia in D Minor</i> (<i>Mozart</i>) }	<i>Barth</i>
	{ <i>Le Coucou</i> (<i>Daquin</i>) }	
6591	{ <i>Moonlight Sonata</i> (<i>Beethoven</i>)	<i>Bauer</i>
6592		
6628	{ <i>Impromptu in A Flat</i> (<i>Op. 142. No. 2</i>) (<i>Schubert</i>) }	<i>Paderewski</i>
	{ <i>Etude in E Major</i> (<i>Op. 10. No. 3</i>) (<i>Chopin</i>) }	
6825	{ <i>La Campanella</i> (<i>Paganini-Liszt</i>) }	<i>Paderewski</i>
	{ <i>Nocturne—F Sharp</i> (<i>Chopin</i>) }	
1353	{ <i>Capriccio</i> (<i>Scarlatti</i>) }	<i>Horowitz</i>
	{ <i>Serenade for the Doll</i> (<i>Debussy</i>) }	
1266	{ <i>Etude in F Major</i> (<i>Mendelssohn</i>) }	<i>Rachmaninoff</i>
	{ <i>Etude in A Minor</i> (<i>Mendelssohn</i>) }	
1201	<i>Invitation to the Waltz</i> (<i>von Weber</i>)	<i>Cortot</i>
1155	<i>Hungarian Rhapsody No. 4</i> (<i>Liszt</i>)	<i>Yolando Merö</i>
9055-	{ <i>Concerto No. 1 in B Flat Minor</i> (<i>Op. 23</i>) (<i>Tschaikowsky</i>)	
9058	{	<i>Hambourg and Royal Albert Hall Orchestra</i>

Lesson XXII

The Development of the Organ

The organ is the largest, the most powerful as well as the most complicated of musical instruments. It is in truth a gigantic orchestra, for each stop represents a perfect orchestral instrument, which is played upon by one master. It is one of the oldest musical instruments, yet it is hard to realize in the magnificent grand organs of today that the original prototype was the simple pipes of Pan. The addition of air and hydraulic pressure developed these pipes so that in the fourth century organs were in general use throughout the East-

The Orchestra



AFTER A PAINTING BY HAMMANN

BACH AT THE ORGAN

ern Empire. The keyboard first appeared in the sixth or seventh century; the original keys were several inches wide and a blow from a clenched fist was needed to strike them in order to produce any tone. In the tenth century, organs were used having over four hundred pipes and forty keys, and from that time on the development of this mighty instrument has constantly progressed.

Although for centuries the organ has been chiefly associated with church and religion, it was not allowed to be a part of the service by the early church fathers, because it had been employed during the gladiatorial

combats and pagan orgies of the Roman courts.

At the time of St. Augustine all instruments "on which the musicians perform a melody" were classified as "organs." There existed two types of organ in those early days: one controlled by air, which was provided by bellows operated by the "treaders" who supplied the necessary pressure; and the hydraulic or "water" organs which are mentioned by Pliny, Cicero and others in their writings.

In the fourth and fifth centuries the first actual general development of the organ began, and instruments of various types appeared in Italy, Spain, France and England. Charlemagne constructed at his church in Aix-la-Chapelle, in 811, the first organ found in Germany.

The early idea of compressing the air with water power had been now entirely replaced by the use of bellows. But the wind supply was difficult to control. We read of seventy men acting as the "blowers" of the Cathedral organ of Winchester, England, as late as 950, yet the compass of the instrument was very limited.

During the period from the thirteenth to the seventeenth centuries there were several different types of organs in use in the churches. First, the permanent large organs, which were built into the Choirs as a part of the actual structure of the church; then the "positive" organs of moderate size, which could be carried about; the "portatives" small enough to be carried in processions, or to be used in

The Orchestra

private houses; and last, the small "regals" which were sometimes small enough to be folded together like a book, hence often called "bible regals." While the large organs were used only to support the plain-song singing, experiments in tone variety were constantly being made on the smaller types of organ.

The Netherland masters of the Venetian School were the first to appreciate the possibilities of this wonderful instrument.

When Willaert went to Venice he found in the Cathedral of St. Mark's two organs, which the adventurous Venetians had confiscated in the far East. This great Netherland master instituted the use of both instruments with a system of antiphonal choirs, which had previously only been used in choral writing. It was from this, that there developed the writing for the various groups of instruments as they are used in the four orchestral choirs today.

From the time of Willaert to the period of Bach the development of organ playing made mighty strides. It may be said that fully nine-tenths of the modern organ composition rests on the foundation laid by Bach. Although in the past two centuries many great works have been written for the organ, and excellent and brilliant organ virtuosi have arisen, not one has excelled Bach in absolute understanding of the instrument.

Organ making, which had been originally in the hands of the monks, became a general trade in the sixteenth century and various organ builders developed new plans of construction, which greatly improved the possibilities of the instrument. The organ builder, Jordan, in the early eighteenth century invented the "Swell" making it possible for the players to increase or diminish the tones. Then came the development of the "Coupler," which connected the different manuals. Later came the pneumatic devices, which have made the organ keyboards as easy to control as those of the pianoforte.

In the past fifty years the use of electricity and of various imitative orchestral effects, have made the organ in truth "The King of Instruments." There is today practically no effect of the orchestra or the imitation of any sound, which is not possible on the modern concert organ. Many of these improvements and devices have come through the constant and increasing use of the organ as the musical accompaniment of the motion pictures.

The modern concert organ is practically an orchestra in itself. The player has at his command a greater variety of dynamic effects than has any performer on any single instrument. With his feet he manipulates a keyboard, which produces the lower parts of the harmonic structure. By the "Couplers" he can add octaves above and

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below the tones his fingers are producing, and by the pipes known as the "Mixtures" the artificial overtones may also be thrown into the mass of tone color.

The organ is now often used to augment the orchestra. Modern composers employ it to increase the grandiose effect of majesty and strength of the full orchestra.

ILLUSTRATIONS

- | | | |
|-------|--|--------------------------------------|
| C1314 | { <i>Trumpet Tunes and Ayres</i> (Purcell)} | Dr. Ley |
| | { <i>Concerto in G Minor</i> (Händel)} | |
| E424 | <i>Little Fugue in G Minor</i> (Bach) | Goss-Custard |
| 6648 | <i>Largo—"Xerxes"</i> (Handel) | Stock and Chicago Symphony Orchestra |
| D1084 | <i>We Bow Our Heads—"St. Matthew Passion"</i> (Bach) | Westminster Abbey Choir with Organ |
| 9284 | { <i>Fugue C Minor</i> (Bach)} | Dupré |
| | { <i>Fantasia C Minor</i> (Bach)} | |
| 4086 | { <i>Fugue and Gigue</i> (Bach)} | Goss-Custard |
| | { <i>Toccata</i> (Widor)} | |

Lesson XXIII

Early Instrumental Forms

The folk song is the first and simplest musical pattern, and from the folk dances many different forms were evolved during the classical period of music history. As men became proficient on the various instruments and combined these into groups, so the early, simple forms developed into the more intricate and complicated sonata, quartet, and symphony.

With the perfection of these forms came a desire for further indi-



AFTER THE PAINTING BY ADRIEN MOREAU

A WEDDING IN THE MIDDLE AGES

The Orchestra

vidual expression, sometimes manifested through the medium of the orchestra, sometimes in the adaptation of the formal vehicle itself. In the modern school the development of program music has made radical changes, not only in the formal expression, but in instrumentation as well.

The simplest folk form was the two-part form in which the first melody was contrasted with another, called the counter-theme. Certain changes in this form developed into what we now know as the binary, the ternary, and the rondo forms, which were all within the realms of folk music. (See Lesson IX. Part I.)

With the birth of opera and the development of individual instrumental virtuosity came an increased interest in the instrumental forms.



PAINTING BY TENIERS THE YOUNGER

A FLEMISH KERMESE

In the earliest known opera, "Eurydice" (1600) is a short instrumental interlude known as "Symphonia for three flutes." This is practically only a short connecting phrase between two vocal passages, but it points the way toward the future development.

The Venetian opera composers wrote much purely instrumental music, and in addition to the overture (the instrumental prelude) to their operas they elaborated the short entr'actes into what were known as "Opera Symphonies." These were a collection of dances and simple airs which were played during the intermissions between the acts of the opera. In France, where the interest in the dance was particularly strong, these interludes became known as "Ballets," and sometimes short, humorous stories were acted in pantomime by the dancers. In Germany the great thirty years' war made opera an

The Orchestra

impossible luxury. But the German town pipers now heard for the first time the dances and folk songs of the various nations and proceeded to adapt them to their own needs. The first collection of these old dances was undoubtedly made in Germany, for the "allemand," a German contribution, is given the place of first importance. These collections of dances were known as *partitas*. When the French later elaborated the form they called their collections *suites*. Among the simple dances to be found in the early *partitas* and *suites* were:

ALLEMANDE.—An adaptation of the simplest German dance, which is still popular with the peasants in certain portions of southern Germany and Switzerland. It is of a quiet, contented character and consists of two parts, each of which is repeated. As used by the earliest writers of *partitas*, the allemande retains little of its dance character, becoming a piece of moderate rapidity in $2/4$, $3/4$, or $3/8$ rhythm.

COURANTE.—A dance of either French or Italian origin, the name being derived from "courir," to run. It is of merry, rapid character in $3/2$ or $3/4$ rhythm.

BOURRÉE.—A cheerful, rapid dance from southern France or Spain in $2/4$ or $4/4$ rhythm and following the dactylic metre (two short notes preceded by a long one). It is in two parts, each being repeated.

GAVOTTE.—A dance very similar to the Bourrée, but chiefly used for exhibition or theatrical purposes, in $4/4$ rhythm and in the regular two-part form, the accent coming on the weak beat.

SARABANDE.—A Spanish dance of Moorish origin, adapted by the Italians, who changed its original merry measures into a stately, solemn ceremonial dance; usually in $3/4$ or $3/2$ rhythm.

GIGUE.—This dance takes its name from the musical instrument which originally played it. Although known throughout Europe, the gigue was most popular in England, where it developed into the jig. The gigue consisted of two strains or sections, each of which was repeated. Usually the second part was built from an inversion of the first. The gigue existed in several forms. In France it was known as "Loure" (also the name of an old instrument); as danced in the Canary Islands it was known as "the Canaries;" and in Italy as "Giga."



ANDRÉ ERNEST MODESTE GRÉTRY

The Orchestra

THE TAMBOURIN was another dance taking its name from the musical instrument used to accompany it, the old tambour of Provence.

MINUET.—A French dance which has always been a court favorite with all nations. Although popular with the folk, it is essentially the dance of the nobility. The name is derived from the Latin *minutus* (small) and referred to the dainty steps taken by the dancers. The second part was termed "trio," because it was set for three instruments while the minuet itself was played by but two. It is the one dance form which was retained in the symphony when that form supplanted the suite.

PASSEPIED.—Originally a sailor's dance, the passepied was introduced into the ballet at the time of Louis XIV. In its character this dance was similar to a fast minuet. By the contrapuntal composers the passepied was frequently used as the basis for the theme and variations.

Two dances which were most popular with the contrapuntalists were the PASSACAGLIA and the CHACONNE. The first was of Italian or Spanish origin, the name meaning street musicians or "passing music." The Chaconne was slower and more stately than the Passacaglia. It was always in the major, while the passacaglia was usually in the minor. In the chaconne the theme was always in the bass; the melody of the passacaglia might be in any part.

Other dance forms adapted by the classic composers were:

PAVANNE.—One of the most spectacular of the court dances which was more a ceremonial or procession than a dance. It originated in the city of Padua in very early mediæval days and takes its name from that place, also from the Latin word *pavo* meaning peacock, the dance imitating the stately movements of this vain bird. The pavanne was popular with composers of the sixteenth century but was supplanted by the sarabande.

THE PASSAMEZZO.—A dance of Italian origin having a curious half-step and somewhat resembling a graceful gliding walk. This dance was usually accompanied by the singing of a love song. In England the passamezzo was called the "Passy Pavanne," although it was much more gay and rapid than was the ceremonious "dance of the Peacock."

THE GALLIARD.—This dance which is said to have originated among the peasants of the Roman campagna, where it is still known as the "Romanesca" became very popular with the young people of the Courts of Italy, France, Spain and England during the Sixteenth and early seventeenth centuries. The galliard was in three-four time and was the precursor of the minuet, which later became more dig-

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nified. On account of its lively, merry character the galliard was always danced immediately after the pavanne at court functions.

THE RIGAUDON, from Provence, was an old dance of a merry, happy, character. Some say it took its name from the English word "Rig," meaning lively, gay. It was in six-eight time in three or four parts of unequal length.

SICILIAN (Sicilienne).—This was an old Italian dance form of pastoral character, and of slow movement. It was often used in the operas as an entr'acte, and in the sonatas of the eighteenth century.

MUSETTE.—This dance was the court form of a shepherd dance originally played on the bag-pipes, or musettes. The accompaniment imitated the drone-like character of the pipes.

The Rondo was a very popular single form and was an outgrowth of the same form in verse. It existed in several patterns. (See Lesson IX, Part I.)

ILLUSTRATIONS

H6301	<i>Gagliarda</i> —(<i>Galliard</i>) (<i>Galilei</i>)	<i>Toscanini-La Scala Orchestra</i>
20169	<i>Amaryllis</i> (<i>Old French Rondo</i>)	<i>Victor Concert Orchestra</i>
1199	{ <i>Le Coucou</i> (<i>Rondo</i>) (<i>Daquin</i>) <i>Tambourin</i> (<i>Rameau</i>) (<i>Harpsichord</i>) <i>Minuet</i> —"Don Juan" (<i>Mozart</i>)	} <i>Landowska</i>
20440	<i>Gavotte</i> (<i>Grétry</i>)	<i>Reitz</i>
—*	<i>Tambourin</i> (<i>Gossec</i>)	
H606	<i>Rigaudon</i> (<i>Monsigny</i>)	<i>Elman</i>
1095	<i>Passepied</i> (<i>Delibes</i>)	<i>Gabrilowitch</i>
20563	<i>Musette</i> —"Armide" (<i>Gluck</i>)	<i>Victor Concert Orchestra</i>
H6187	<i>Scherzo</i> (<i>Dittersdorf</i>)	<i>Kreisler</i>
20451	<i>Gavotte</i> (<i>Händel</i>) and <i>Giga</i> (<i>Corelli</i>)	<i>Victor Orchestra</i>
6621	<i>Sarabande</i> (<i>Bach</i>)	<i>Rachmaninoff</i>
D1053	<i>Courante from Partita in B Flat</i> (<i>Bach</i>)	<i>Samuel</i>

Lesson XXIV

The Instrumental Forms at the Time of Bach

At the time of Bach the orchestra consisted of an almost evenly balanced proportion of reed and stringed instruments. These were still treated in the old method of antiphonal writing.

The most popular solo instruments at this time were the violin, clavichord, harpsichord, and organ.

The principal instrumental forms of Bach's time were:

PRELUDE.—This term was applied to the short introduction which was played before a fugue. In its earliest form for clavichord it followed the simple binary form, and was used as a student's exercise in

* In preparation.

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chords arranged in various rhythmic figures. (This later became the Etude or Study.) In the organ preludes, Bach frequently built upon well-known chorales as a foundation and expanded the form of prelude somewhat more freely. The Italians applied the term *Toccata* to an introduction to a fugue or motet which the player improvised. The term was used freely and interchangeably with *Prelude*. Both forms could follow the *simple binary* or *simple ternary* form, or the larger forms of *fugue* and *fantasia*.

FUGUE.—The most highly developed form of counterpoint, which is the art of combining individual melodies in part writing. The word *fugue* is derived from the Latin *fuga* (flight), and refers to the successive entrances of the different voices at various intervals of time, in the development of one theme by cumulative interest. *Fugue* was derived from the early contrapuntal form known as *Canon*,* in which two or more voices follow one another at set intervals, each voice repeating note for note what the first voice has sung, while each preceding voice goes on with its own melody. The unalterable rules for this form of composition placed many absurd restrictions on the composer. All canonic writing was termed *Fugue* until the eighteenth century, when the definite form of fugue was laid down by the set rules given by Johann Fux in "*Gradus ad Parnassum*." It has been said that "Bach created a living form from the skeleton supplied by Fux." It is certain that with Bach and Händel the fugue became a work full of real musical interest which was unknown in the stilted compositions of their predecessors.

As the form stands today, it is capable of considerable freedom of treatment. In general a fugue consists of three parts: the exposition, the middle or modulatory section, and the restatement. Take, for example, a fugue for four voices. The exposition introduces the thematic material as follows: the main theme, known as the *Subject*, is announced by the first



THE TOWN PIPERS AT THE PERIOD OF BACH

* Familiar examples of Canon are "Sumer Is Icoumen In," "Three Blind Mice," "Scotland's Burning," and other well-known school rounds.

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voice in the tonic key. The response, or *Answer*, is then given by the second voice in the dominant (a fifth above or a fourth below). While the answer is being given by the second voice the first continues a melody in counterpoint. When this melody is in "double counterpoint" (so written that it may be played either above the subject or below with satisfactory results) it is known as the *Counter-Subject*. When a counter-subject of this kind is employed it usually appears whenever the subject is heard, though this is not an invariable rule. The third voice now enters, presenting the subject in the tonic, an octave above or below, while the other voices continue in counterpoint. The answer is now given by the fourth voice in the dominant. After the theme, as subject and answer, has appeared once in each voice, the exposition may end.

The middle section is for contrast, and is called the modulatory section. It consists of the restatements of the themes, as subject and answer, or as answer and subject, treated in related keys, and in a new order of voices. These repetitions alternate with musical digressions known as *Episodes*, which furnish variety and new musical interest, and serve to modulate into another key. The episodes are usually founded upon the material of the Subject, or Counter-Subject, and call for great originality of treatment.

The most interesting device for quickening interest in the fugue is the use of the *Stretto* (meaning to draw together), in which each voice enters with the *answer* before the preceding voice has finished with the *subject*. The *Stretto* usually furnishes the climax in a fugue, and also marks the return to the original key. Another interesting device frequently employed is the *Pedal-Point*, a sustained bass-note over which the melody proceeds. Often a *pedal-point* on the dominant immediately precedes the *Stretto*.

The fugue ends with a *Coda*, which frequently takes the form of a pedal-point, but this time on the tonic instead of the dominant leading to a full cadence. This cadence (or stopping-place) is the only one heard in a fugue. In a fugue the flow of music is continuous. There is no cadential break such as often occurs between the first and second subjects of a sonata.†

THEME AND VARIATIONS.—Original variations on a given theme, a popular form for organ or harpsichord.

The passacaglia, chaconne, and siciliano were usually employed as the melodic basis of this form.

† Although this outline of a fugue is substantially correct, it by no means follows that all fugues follow this outline. There are many modifications of the form, and many varieties of fugue (such as double fugue) of which space does not permit detailed analysis.

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FANTASIA.—Free development of one or more themes; usually follows a prelude and precedes the fugue in Bach's largest organ forms.

OVERTURE.—The introduction to the opera took two forms in the seventeenth century—that of France, the "Lully Overture," and that of Italy the "Scarlatti Overture."

The "Lully Overture" consisted of three movements: a slow introduction, followed by a rapid fugal passage, with slow coda ending.

The "Scarlatti Overture" consisted of rapid first part, contrasting slow movement, rapid ending.



THE WATER MUSIC (HÄNDEL AND GEORGE I)

These two forms combined in the early seventeenth century in the:

SONATA.—Generally written for solo instruments; a composition having three movements:

First: followed form of "Lully Overture," its general character being rapid.

Second: song form or theme and variations—slow in character.

Third: rondo or jig—rapid in character.

Thus there were three movements—fast, slow, fast—following the pattern of the "Scarlatti Overture," while the first movement followed definitely the "Lully Overture."

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Suite: The French prefaced the partita with an overture (Lully form) and called the collection a suite. This form became very popular throughout the European courts. Sometimes it was played between the acts of the opera, like the earlier Venetian opera symphonies; sometimes it was given as a purely instrumental concert number. It was in this form that Bach wrote his greatest orchestral music.

SERENADE.—A collection of short compositions in the simple song form instead of the dance forms of the partita. These were collected by the paid serenaders of the early seventeenth century. The form later developed in a similar manner to that of the suite. It is often prefaced with an overture and sometimes popular dances, particularly the minuet, are introduced.

THE CONCERTO-GROSSO was an outgrowth of the old Venetian opera symphony. As men became more proficient on individual instruments the orchestras were divided between the virtuosi and the accompanists. The old antiphonal choirs were thus retained, but the more difficult passages were allotted to the virtuosi group. In form the concerto-grosso generally followed the sonata, although frequently dances from the suites and airs similar to those employed in the serenades were also introduced. The concerto-grosso is the direct ancestor of the present symphony.*

SYMPHONY.—The term symphony was occasionally employed at Bach's time to designate a composition which was sounded,† or played, in contrast to music which was sung, and which was termed cantata.

ILLUSTRATIONS

20620	<i>Pastoral Symphony—"The Messiah"</i> (Händel)	Victor Concert Orchestra
9124	{ <i>Prelude and Fugue in C Major</i> (Bach)} { <i>Prelude and Fugue in C Minor</i> (Bach)}	Harold Samuel
8040	<i>Concerto in D Minor for Two Violins</i> (Bach): Parts 1 and 2	} Kreisler-Zimbalist
8041	Part 3	
1193	<i>The Harmonious Blacksmith</i> (Air and Variations from Suite V) (Händel)	Wanda Landowska
6751	<i>Tocatta and Fugue</i> (Bach)	Philadelphia Symphony Orchestra
19956	<i>Fugues for Three and Four Voices</i> (Bach)	Victor Concert Orchestra
C1314	<i>Organ Concerto in G Minor</i> (Händel)	Dr. Ley
D1053	{ <i>Prelude and Allemande in B Flat</i> (Bach)} { <i>Courante from Partita in B Flat</i> (Bach)}	Harold Samuel

* The best example of the concerto-grosso is "The Water Music" composed by Handel for George I.

† This name was derived from the Greek σύν-φωνή (syn—together, and phone—sound), and refers to a number of instruments sounded together. The word *sonata* comes from the Latin *sonare*, to sound or play on.

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D1120	{Sonata in D Major (Scarlatti) (b) Toccata (Paradies)}	Irene Scharrer
	{Sonata in C Minor (b) Sonata in C Major}	
6914	{Suite in B Minor, No. 2 (Bach)}	Chicago Symphony Orchestra
6915		

Lesson XXI

The Sonata Form of Haydn

The next great composer to leave a definite mark on the development of the orchestra was Franz Josef Haydn, who is rightly called "the father of the modern symphony orchestra." Haydn divided the orchestra into the four choirs still used today, grouping his instruments according to families. He increased the number of strings and retained in the wind choirs those instruments whose voices were the most strikingly characteristic of their class. Through the influence of his pupil, Mozart, who introduced to him the beautiful tone color of the clarinets, Haydn began an appreciative use of the single-reed instruments. But his greatest contribution to modern instrumental music was the evolving from the old Lully overture form the pattern known as "Sonata Form," which has been the basis of all instrumental compositions since his time. This form he used in place of the Lully overture as the first movement of all sonatas. It is larger and more elaborate and gives a greater opportunity, not only for the composer to show his technical skill, but also his knowledge of instrumentation.

The old movement, known as the "Introduction," was retained. In place of the customary fugue. Haydn introduced an *Allegro*, which was thus divided:

Statement of Subjects:

First Subject—of bright, gay character, in the regular key.

Second Subject—more subdued and contemplative in character, in related key. (If first subject is announced by the strings, the second subject is usually given by the wood-winds or vice-versa.)

Repetition of Subjects:

Free Fantasia or working out of the subjects, giving the composer an opportunity to show his skill in combining instruments and themes. This is in the key of the second subject.

Recapitulation of Subjects: Return of original subjects as first heard, only both are now given in the regulation key.

Coda or short summing up of subject-matter.

This "Sonata Form" is the pattern for all first movements of sonatas, duets, trios, quartets, etc., for symphonies, concertos, and

The Orchestra

for some overtures. When used as the plan for overtures the repetition of the subjects is omitted.

Haydn's sonata or symphony was composed of four movements, in place of the old form, which had but three. It was thus arranged:

First Movement: "Sonata" form.

Second Movement: Song; Theme and Variations, or "Sonata" form.

Third Movement: Minuet, Trio, Minuet.

Fourth Movement: Rondo; Theme and Variations, or "Sonata" form.

ILLUSTRATIONS

Surprise Symphony (Haydn)

7058 *Adagio and Vivace*

7059 *Andante*

7060 *Menuetto*

7060 *Allegro di molto*

Koussevitzky and Boston Symphony Orchestra

Symphony in G Minor (Mozart)

9116 *Allegro molto*

9117 *Andante*

9118 *Menuetto*

9118 *Finale*

Royal Opera Orchestra

Lesson XXVI

The Development of the String Quartet

During the seventeenth century each nobleman retained in his court a group of players for the entertainment of his guests. These musicians frequently

played for the dances, and it was largely through their efforts that many of the suites were arranged.

As the solo instruments improved, the rise of virtuosity inspired many of these musicians to greater efforts and a noticeable change takes place in the personnel of these small



SEVENTEENTH CENTURY CHAMBER MUSIC

The Orchestra

orchestras. It soon became evident that three or four virtuoso artists could produce a better ensemble than a larger group of inferior players. The result was an increased interest in the smaller combinations, which were known as chamber orchestras (from the Italian *musica de camera*, or music room). The increasing popularity of this form also reacted on the individual player and encouraged him to greater efficiency.

At the time of Haydn these chamber combinations were very popular. Haydn for his group at the court of Esterhazy chose four players, two for violin, viola and violoncello. Thus the string quartet was established. The compositions written for these instruments



THE JOACHIM QUARTET

were, of course, based upon the sonata pattern of Haydn and followed the form of the symphony in that they had four movements: *Allegro* (sonata form); *Adagio* or *Andante* (song, theme and variations or sonata form); *Minuet* (dance, trio, minuet); *Finale* (rondo, theme and variations, or sonata form).

Many of the greatest works of musical literature have been written for the string quartet, all great composers from Haydn to Schönberg having written in this form.

ILLUSTRATIONS

6634	<i>Andante</i> —"Emperor Quartette" (Haydn)	<i>Elman String Quartet</i>
6701	} <i>Quartet in D Major</i> (Haydn)	<i>Elman String Quartet</i>
6702		
—*	<i>Quartet in D Major—Andante</i> (Mozart)	
—*	{ <i>Quartet in D Minor—Minuet</i> (Mozart) } { <i>Quartet in E Flat—Allegro</i> (Dittersdorf) }	
1218—		
1221	} <i>Quartet in G, Op. 18, No. 2</i> (Beethoven)	<i>Flonzaley Quartet</i>
1222—	} <i>Quartet in F, Op. 135, No. 16</i> (Beethoven)	<i>Flonzaley Quartet</i>
1225		
1225	<i>Quartet in C Minor, Op. 18, No. 4—Menuetto</i> (Beethoven)	<i>Flonzaley Quartet</i>
1375	<i>Scherzo Quartette A Minor</i> (Schumann)	
9069—	} <i>Quartet in F Major (American)</i> (Dvořák)	<i>Budapest String Quartet</i>
9071		
6571—	} <i>Quintet in F Minor</i> (Brahms)	<i>Bauer and Flonzaley Quartet</i>
6575		

* In preparation.

The Orchestra

Lesson XXVII

Beethoven's Use of Instruments

Mozart and Beethoven both followed the ideas of Haydn, but carried this work much further than "Papa Haydn" had ever dreamed. As one writer has said, "Beethoven built a palace where Mozart had started a charming garden house on the plans of Haydn." Mozart had the opportunity by his frequent travels through Europe to come into contact with the greatest orchestras of the world, and he assimilated much from these associations. One notices the spontaneous use of instrumentation in his operas as well as his symphonies. His music reflects the spirit of the court, while Haydn's is that of the common people. Mozart introduced the clarinet into the symphony orchestra, although it had been previously used in the operas of the French composers.

Beethoven brought the symphony to its state of perfection. He also introduced the spirit of romanticism into music. In his use of the orchestra Beethoven made many innovations. In fact, his contemporaries declared his use of the instruments to be abuses, and vowed that Beethoven was ready for the mad-house.

Beethoven was the first to realize the importance of the tympani or kettle-drums, and he gave them a melodic part in many of his later compositions. His individual work for the double basses is best shown in the Scherzo of the Fifth Symphony and the transitional passage between the Third Movement and the Finale of the Ninth Symphony.

In the development of the string quartet the works of Mozart and Beethoven carry on Haydn's original plan in much the same manner that is observed in the symphonies. Their use of the pianoforte is far in advance of Haydn's because of the changes which were taking place in the development of that instrument.

ILLUSTRATIONS

- | | | |
|---|---|--|
| 9279 | <i>Coriolan Overture (Beethoven) (Op. 62)</i> | <i>Casals-London Symphony Orchestra</i> |
| 6906 | { <i>Leonore No. 3 Overture: Parts I, II</i> } | <i>San Francisco Symphony Orchestra</i> |
| 6907 | { <i>Parts III and IV</i> } | |
| <i>Symphony No. 5 (C Minor, Op. 67) (Beethoven)</i> | | |
| 9029 | { <i>Allegro con brio</i> } | <i>Sir Landon Ronald and
Royal Albert Hall Orchestra</i> |
| 9030 | { <i>Andante con moto</i> } | |
| 9031 | { <i>Allegro (Scherzo)</i> } | |
| 9032 | { <i>Finale (Allegro, presto)</i> } | |
| 6669- | { <i>Symphony in A No. 7 (Op. 92) (Beethoven)</i> } | <i>Stokowski-Philadelphia Symphony Orchestra</i> |
| 6674 | { } | |
| 9061- | { <i>Symphony No. 9, "Choral", in D Minor (Beethoven)</i> } | <i>Coates and Royal Albert
Hall Symphony Orchestra and Choir</i> |
| 9068 | { } | |

The Orchestra



BEETHOVEN



W.F. MAHLER

BEETHOVEN IN HIS THIRTY-EIGHTH
YEAR



SCHLOESSER

BEETHOVEN IN HIS STUDY



J. SCHMID

BEETHOVEN LISTENING TO THE SONG
OF THE WOODS

The Orchestra

Lesson XXVIII

The Influence of the Romantic School

The principal thought of the romantic composers was the expression of individuality by means of virtuosity, nationality and program music; therefore, it is but to be expected that the use of the orchestra during this period is of great importance. The romantic composers of Germany were less spectacular in their methods of treatment than those of the French school, where the virtuosity of both Berlioz and Liszt makes itself apparent in their marvelous instrumentation. The German school, however, originated two forms, which, although founded on the classical model of the "sonata," make possible the expression of program music as well. These forms are the concert overture and the symphonic poem.

The "concert overture" is the term applied by Mendelssohn to an overture written in sonata form, which has a definite title and tells a definite story. It was not written as the introduction for any dramatic work, but, as its name implies, was purely a concert composition. Many works of Beethoven and others, which were originally written for dramatic or operatic performances, are now regarded as concert overtures. The drama or opera may have been forgotten while the overture is still popular on concert programs. Among such works would be classed Beethoven's "Leonore Overtures," "Egmont," "Coriolanus"; Schubert's "Rosamunde"; Schumann's "Manfred," etc.

The symphonic poem was the name given by Franz Liszt to a composition for symphony orchestra which was programmatic, in that it always had a title and generally was prefaced by a definite story or idea. This form was much longer than the concert overture and different tempos were used. Two main contrasting subjects were generally employed, but these were of such plasticity that their entire character was frequently altered by the change from one tempo to another.

In the use of the orchestra Schubert employed many beautiful combinations of tone, but nothing which is today regarded as startling. Von Weber makes excellent use of natural tone qualities, especially of the wood-winds, while the effect of the French horns in his overture to "Der Freischütz" also in "Oberon" is most beautiful. Technically, Mendelssohn understood the orchestra thoroughly and his instrumentation is always exquisite. His most unique uses will be noticeable in the music for "A Midsummer-Night's Dream."

Schumann had practically no knowledge of the technical side of

The Orchestra

the orchestra. It is said that when his first symphony was given the composer, not realizing that trumpets were transposing instruments, had written for his entire orchestra in the same key. Schumann owed much to the friendship and help of Mendelssohn in arranging his orchestral works.

The dazzling strength of Liszt is apparent in many of his beautiful but unusual orchestrations, which no doubt were influenced by Berlioz and Wagner. His piano compositions require stupendous technique.

Chopin, on the other hand, thought through the medium of the piano, and in his piano concertos, the only orchestral works he left, the method of instrumentation is mediocre and commonplace.

The great genius of orchestration in the romantic school was Hector Berlioz, who has left "A Treatise on Instrumentation," which will ever be regarded as the best authority on the possibilities of the modern orchestra. Strangely enough, Berlioz himself could not play any instrument, save the guitar, and yet no man in the history of music ever used the orchestra with such daring brilliancy as did he. Berlioz may be said to have established modern orchestration; for new treatment, new effects, new combinations of tone, new insight into the characteristics of individual instruments are all distinctive features in his use of the orchestra. If he be "the uncompromising champion of program music," as Schumann once said, he is the virtuoso orchestra composer of the nineteenth century as well.

ILLUSTRATIONS

9207	<i>Carnaval Romain Overture</i> (Berlioz)	International Philharmonic Orchestra
20563	<i>Ballet of Sylphs—"Damnation of Faust"</i> (Berlioz)	Victor Orchestra
9013	<i>Fingal's Cave—Overture</i> (Mendelssohn)	St. Louis Symphony Orchestra
6675	} <i>Overture—"Midsummer-Night's Dream"</i> (Mendelssohn)	San Francisco Orchestra
6676		
6677	<i>Nocturne—"Midsummer-Night's Dream"</i>	} San Francisco Symphony Orchestra
6676	<i>Scherzo—"Midsummer-Night's Dream"</i>	
6678	<i>Wedding March—"Midsummer-Night's Dream"</i>	
6678	<i>Entr'acte "Rosamunde" (Schubert)</i>	
6863	} <i>Les Préludes</i> (Liszt)	Hertz and San Francisco Symphony Orchestra
6864		
6643	<i>Invitation to the Waltz</i> (von Weber)	Philadelphia Symphony Orchestra
6869	{ <i>March to the Scaffold—"Fantastic Symphony"</i> (Berlioz)	Hollywood Bowl Orchestra

Lesson XXIX

The Influence of the Wagner Music Drama

Wagner brought back to the music drama the fundamental principles on which it was originally founded; but in doing so he employed all the resources of modern stage craft and technical musical

The Orchestra

achievement. Richard Wagner ranks, therefore, not only as the greatest dramatic composer in the history of music, but as the greatest master of orchestration in the annals of the art. From his development of the *leit motif* Wagner discovered the possibilities of carrying these characteristic themes into the orchestra. As definite *motifs* depicted definite characters, so by giving these melodic ideas always with the same instrument, Wagner strengthened materially the power of the *leit motif*. Thus in "Lohengrin" the strings always accompany the Swan Knight, the trumpets King Henry and the wood-winds the unfortunate Elsa. Wagner felt the orchestra to be capable of portraying dramatic action, either when used as an accompaniment to the voices or as a purely instrumental interlude, and he also believed that the overture should prepare the minds of the audience for the action to follow in the next act. With "Lohengrin," Wagner instituted a custom of giving each act its own prelude and in writing



THE HIDDEN ORCHESTRA OF THE WAGNER THEATRE AT BAYREUTH. SIEGFRIED WAGNER IS CONDUCTING

these introductions he departed from the old form of overture and created a tonal atmosphere, which is as important to the subject of the action as is the dramatic situation after the curtain is raised. In his Festival Play-House at Bayreuth, Wagner returned to the old custom of the seventeenth century and seated his immense orchestra beneath the stage, so that its voice was heard but not seen; thus the music surrounds the action on the stage, but never becomes more important than the actual drama.

While Wagner did not radically depart from the old-established rules of orchestration, his grouping and treatment of the instruments was entirely new. His most radical changes were with the brasses. The modern inventions of valves and pistons made possible the use of valve trumpets and horns and the discarding of the ancient ophicleide for the tuba.

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When Wagner's music sounds too "brassy" it is because it is badly played. When properly interpreted, Wagner's use of the brass choir is sonorous and always dignified. No one ever so well understood the methods of the use of the percussion instruments. In a word, Richard Wagner is the greatest master of sane orchestration. He brought the modern orchestra to its state of perfection.

ILLUSTRATIONS

6624	{Overture—"Rienzi"—I and II}	Philadelphia Symphony Orchestra
6625	{Overture—"Rienzi"—III}	
6585	Prelude—"Tristan and Isolde"	San Francisco Symphony Orchestra
1169	Liebestod—"Tristan and Isolde"	San Francisco Symphony Orchestra
6651	Overture—"Die Meistersinger"	Chicago Symphony Orchestra
9060	Dance of Apprentices—"Die Meistersinger"	Coates and Symphony Orch.
9006	Magic Fire Music—"Walküre"	Coates and Symphony Orchestra
9049	Siegfried's Death March—"Götterdämmerung"	Coates and Symphony Orch.
6498	{Prelude and Good Friday Spell—}	San Francisco Symphony Orchestra
6500	"Parsifal"	

Lesson XXX

Absolute Music in the Late Nineteenth Century

All of the modern masters of instrumental music have used the orchestra in a much broader and more individual manner since the advent of the Wagner music drama. It was but natural that with the tremendous possibilities of instrumental expression made known to the world by both Wagner and Liszt that there should have come an increased interest in the individual use of the orchestral voices, especially as they were used in program music. This free and broader instrumental expression is to be noticed in the works of the modern masters of absolute music also. In this field of musical expression there stand forth as adherents of the classic models two mighty composers—Johannes Brahms of Germany, and César Franck, a Belgian, who is identified with the French school.

Brahms was the strongest disciple of absolute music of the late nineteenth century. He believed that the essence of musical invention was more important than its method of expression, and his works give nothing new as to form or extravagant and unusual types of instrumentation, yet he is regarded as the greatest musician of his period, and his strength and knowledge of the true beauty of all the instruments is felt in every measure of his music.

Brahms has rightly been ranked as the greatest modern master of pure melodic line. He has been called "the Browning of music," yet his mastery over rhythm is one of his outstanding characteristics.

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Each one of Brahms' four symphonies is great in its own way. Each one has a message of individual appeal. His music may not excite or exhilarate, but it surely lifts one high above every day trivialities. As Huneker said, "His topmost peaks are tremendously remote, and glitter and gleam in an atmosphere almost too thin for a dweller on the plains."

Although Brahms was a true classicist in his formal use of the symphonic models, he also used the orchestra in a most beautiful way. He had his own delicate feelings for instrumental color. No one ever contrasted the wood-winds and strings in a more exquisite manner; few composers ever used the bassoons and French horns with such beautiful melodic quality. Brahms made use of some lovely solo passages for the individual wood-wind voices. His coloring was more subdued than that of some of his contemporaries, but it is always of rare beauty.

Two other great symphonic masters in Germany during the late nineteenth century were Anton Bruckner (1824-1896) and Gustave Mahler (1860-1911). Both of these men left nine symphonies each. Those of Bruckner are excessively long and although in many places there are moments of rare beauty, with impressive orchestral scoring, there is far more which seems totally uninspired and frequently dull. Gustave Mahler was familiar with the Wagnerian orchestra and distinguished himself as a conductor as well as a composer. He possessed an astonishing genius also for free expression; many critics claim that his works will one day take a place among the most important contributions to absolute music. He possessed not only "a heroic sublimity but a rare sense of humor also." In many of his symphonies Mahler uses solo voices and choruses.

In the French school of absolute music the most important composer was César Franck (1822-1890) who is fast becoming one of the outstanding figures of modern music. His message was always individual, and filled with a mystic ideality that makes an immediate appeal. Franck was the first modern French composer to employ the strict forms of the sonata and symphony. A striking feature of Franck's music is its individual harmonic plan, which was carried forward in chromatic effects and modulations far in advance of any composer of his day. Although he used the symphonic poem as a vehicle of expression, the great mass of Franck's compositions belong to the class of absolute music, and his music is always distinguished for its deep spirituality. He was progressive in his ideas, yet he never faltered in developing his artistic ideals and his music was always kept within the bounds of reason. It has been said that he never

The Orchestra

wrote a bar of music which was unworthy. Although he died before his fame was established, Franck left a devoted band of followers. Chief among them were: Vincent d'Indy (1851), Ernest Chausson (1855-1899), Alexis Chabrier (1842-1894) and Paul Dukas (1865). These men have all written program music, as well as music in the absolute formal type of expression. Other composers of the modern German school who wrote both program and absolute music are listed in Lesson XXXI. Part II.

ILLUSTRATIONS

6833	Overture—"Academic Festival" (Brahms)	Detroit Symphony Orchestra
6657- 6662	} Symphony No. 1 (Brahms)	Philadelphia Symphony Orchestra
8098- 8102	} Concerto for Violin (Brahms)	Kreisler and Berlin State Opera Orchestra
6725- 6730	} Symphony in D Minor (Franck)	Philadelphia Symphony Orchestra
9212- 9217	} Symphony No. 4 (Brahms)	London Symphony Orchestra

These may be also used:

6734- 6735	} Variations Symphonique (Franck)	Cortot and London Symphony Orchestra
9287- 9289	} Variations on a Haydn Theme (Brahms)	London Symphony Orchestra

If possible, these great chamber music works should also be heard:

6524- 6527	} Sonata in A Major (Franck)	Thibaud and Cortot
6571- 6575	} Quintette in F Minor (Brahms)	Bauer and Flonzaley Quartette
6849- 6852	} Quintette in F Minor (Franck)	Cortot and the International Quartette

Lesson XXXI

The Nationalistic Composers of the Modern School

Just as the principles of the romantic school were a development of nationality, virtuosity and program music, so these ideas have been carried forward into the modern school. This is particularly noticeable in the orchestral composers, who not only strove to reflect in their works the nationalism of their own land, but frequently brought forward the striking musical characteristics of another country than their own.

National feeling has also been strongly developed in the older schools of Italy, France, Germany and England; but the greatest influence on modern orchestral composition has come from the national schools of Russia, Bohemia and Scandinavia. All of these composers use the orchestra in a striking and individual manner, but those of

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the Russian group have left more brilliant examples of pure tonal expression than any of the modern masters. Their most striking characteristic seems to be a defiance of all traditional classic methods.

The first great modern Russian composer to win international recognition was Peter Ilytsh Tschaikowsky (1840-1893), who used the orchestra in a most dazzling and brilliant manner. The principal characteristic of Tschaikowsky's type of composition is to be noted in its excessive sadness or excessive gaiety. Therefore, his use of the orchestra either brings forward the darkest or the most startling of the tone colors on the orchestral palette.

Many of his works are directly based on folk airs. Tschaikowsky brought forward unknown possibilities in the melodic voice of the bassoons. He rarely used the humorous quality of these instruments. He was partial to both the flute and clarinet. His orchestral web was woven by a brilliant use of an immense orchestra.

Although older in years than Tschaikowsky, Rimsky-Korsakow (1844-1919) seems to be of a younger group of composers. His nationalism is less flamboyant than Tschaikowsky's, but his use of the orchestra is both startling and brilliant, although never bizarre. Rimsky-Korsakow is acknowledged the greatest master of instrumentation of the Russian school. All the later composers of modern Russia have reflected his influence.

From the beginning of the Russian school, all the composers have used much of the folk music of their native land, as well as the Oriental themes so often heard in eastern Russia.*

The founder of the Bohemian school, Friedrich Smetana (1824-1884), was a pupil of Liszt; therefore, it is but natural that he should have employed the models of his master; Smetana's greatest orchestral works are all in the form of the symphonic poem. He always used folk music and legend to carry out his programs.

The greatest master of the Bohemian school was Antonin Dvořák (1841-1904), who has written in all types of musical forms and with rare knowledge of the possibilities of the instruments. Other modern Bohemian composers were Josef Suk (1874-1924) and Zdenko Fibich (1850-1900).



PETER ILYTSH TSCHAIKOWSKY

* For list of other great Russian composers see Lessons XXV and XXVII in Part II.

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In the Scandinavian school, the best-known master was Edvard Grieg (1843-1907), who wrote both absolute and program music, basing many of his compositions on the folk music of his native Norway.

The most unique genius from the North is Jan Sibelius (1865) from far-away Finland. He is an uncompromising nationalist, and uses the legends of his land for his inspiration as to program, and the strange, plaintive type of the Finnish folk song for his idiom.

An important modern school of music based on national lines is that of Spain. Felipe Pedrell (1841-1922) and Isaac Albeniz (1860-1909) were the first great Spanish masters to realize the importance of their own music. Albeniz, a follower of Liszt, used the medium of the symphonic poem to bring forward musical characteristics of Spain. Enrique Granados (1869-1916) was an outstanding genius of this school. Manuel De Falla (1876), an avowed modernist, is undoubtedly the most remarkable of the present day Spaniards.

In Italy and France there are many composers still working along nationalistic lines, although all the composers of today in these countries have been particularly impressed by modernistic influences. Charpentier's "Impressions of Italy" and Chabrier's "Symphony Espagnole" are outstanding examples of national expression from a land not native to the composer. Ottovino Respighi (1879) has written several great instrumental works descriptive of his native city, Rome.

Dohnanyi and Bartok in Hungary, and Enesco in Roumania are building new national schools. In England and America many great composers are using national idiom as the basis of their musical works.

ILLUSTRATIONS

6929- 6933	} <i>Symphony No. 4</i> (Tschaikowsky)	<i>Philadelphia Symphony Orchestra</i>
9015	<i>Finlandia</i> (Sibelius)	<i>Royal Albert Hall Orchestra</i>
6565- 6569	} <i>Symphony No. 5 "From the New World"</i> (Dvořák)	<i>Philadelphia Symphony Orchestra</i>
35793 20245	} <i>Peer Gynt Suite</i> (Grieg)	<i>Victor Orchestra</i>
6649	<i>Fairy Tales—Folk Dance, Op. 16, No. 2</i> (Suk)	<i>Chicago Symphony Orchestra</i>
1185 6603	} <i>Spanish Caprice</i> (Rimsky-Korsakow)	<i>San Francisco Symphony Orchestra</i>

Lesson XXXII

Program Music of the Modern School

Although Brahms and Franck are remarkable illustrations of the power which absolute music, still holds over the world, the majority of the composers of the modern school have followed in the

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direct path laid out by Wagner and Liszt, and have used the orchestra as a medium for elaborate and realistic tone painting.

The greatest genius of this type of expression is unquestionably Richard Strauss (1864), who in his operas, as well as his instrumental works, has used the individual orchestral voices in a most exaggerated, yet wholly dramatic manner. Strauss has carried out the Wagnerian principles on a plane hardly dreamed of by his predecessor, "Richard the First."

No one has ever possessed greater or more accurate knowledge of the possibilities of the modern instruments, than has "Richard the Second," and he stops at nothing in the beautiful or hideous combinations of tone he may desire to use. All of Strauss' music is programmatic: if he desires to portray disagreeable thoughts and ideas, he does so quite as gladly as he would portray beauty. When he turned the orchestra into a flock of sheep in his tone poem of "Don Quixote," he shattered all traditions by employing mutes for the brasses; when he depicted war in "Heldenleben," he used the full orchestra, fortissimo, playing in four different keys. As all his works are in the form of program music, the tone poem being his favorite medium of expression, Strauss secures his best effects by extreme and highly colored instrumentation. His themes are submitted to a kaleidoscopic treatment of tonal combination, and his climaxes are achieved by dynamic effects, rather than by thematic development. In his operas, especially "Salome" and "Electra," he has followed the methods of Wagner regarding the characteristic use of instruments, but all his works show an insatiable craving for hitherto unknown instrumental combinations and effects.

Other masters of program music have used the orchestra in a clever and unique manner. Saint-Saëns in "Danse Macabre" introduced some interesting imitative effects, as did also Dukas in "L'Apprenti Sorcier." Tschaikowsky and Rimsky-Korsakow of the Russian school were pronounced adherents of program music, and allowed no hitherto known orchestral restrictions to handicap them when they were writing descriptive music. Tschaikowsky in his Overture, "Romeo and Juliet," his "Manfred Symphony," the tone poems, "Francesca di Rimini" and "Hamlet," and in his better known "Marche Slav" and "Overture 1812," painted vivid and gorgeous dramatic pictures in tone. Rimsky-Korsakow used the orchestral voices in an equally daring manner in his "Scheherazade" and "Capriccio Espagnole."

The present day masters of program music are carrying their ideas on still further: some through the impressionism of Debussy, and

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others in the more extreme type of polytony of the ultra-moderns.

There are, however, still many great composers who use the principles of the present day descriptive masters without entirely discarding the past conceptions of true tonal beauty and ideality—Charpentier (1860) in France, Rachmaninoff (1873) and Reinold Glière (1875) in Russia, Wolf-Ferrari (1876) and Respighi (1879) in Italy, are all illustrations of this type of composer.

ILLUSTRATIONS

6900—	{	<i>Overture Fantasia—"Romeo and Juliet" (Tschaikowsky)</i>	<i>Philadelphia Symphony Orchestra</i>
6902			
9114—	{	<i>Don Juan (Strauss)</i>	<i>London Symphony Orchestra</i>
9115			
9271—	{	<i>Till Eulenspiegel (Strauss)</i>	<i>London Symphony Orchestra</i>
9272			
9126—	{	<i>Fountains of Rome (Respighi)</i>	<i>London Symphony Orchestra</i>
9127			
6908—	{	<i>Heldenleben (Hero's Life) (Strauss)</i>	<i>New York Philharmonic Orchestra</i>
6912			

Lesson XXXIII

Modern Forms

Since the rise of program music during the romantic period, there has been a constant overthrowing of laws and restrictions as they had been laid down in the formal patterns of the classic masters.

The modern symphony has become a vehicle for program music as has the overture which is often called dramatic overture or overture fantasia.

The symphonic or tone poem has been a favorite with all program music composers since the days of Liszt. Many of the old classic forms are coming back into usage, an outstanding illustration being the sudden popularity of the concerto grosso. This form has been practically obsolete since Händel's day, but many of the ultra-modernists are now using the two choirs of instruments, writing for each in a different key. The old form of theme and variations is also finding favor with modern writers. Another classic form which is very popular today is the suite.

The classic suite form used by Bach and his contemporaries consisted of a series of dances in the same key, with an opening movement in the form of the Lully overture. The four dances generally used were the allemande, courante, sarabande, and gigue, although frequently there were inserted between the last two, a gavotte, bourrée, minuet or passepied. Bach in his D Major Suite introduces an aria, while in his B Minor Suite a polonaise is found.

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The passing of this type of suite dates from the advent of the Haydn symphonies. Yet, occasionally in the modern school of music, composers have chosen to employ this early form, especially for piano works. Often, too, national dances have been introduced in place of the old court dances.

But the term suite has been used chiefly in the modern school to designate a work of four or more individual descriptive compositions held together by some definite title. Therefore, the majority of the modern suites are classified as program music.

Sometimes these suites are made up of the incidental music which has previously been used for some dramatic production. The two "Peer Gynt" Suites by Grieg consist of the music the Norwegian composer wrote for Ibsen's drama. The "L'Arlésienne" Suite by Bizet is made up of the music Bizet wrote for Daudet's play.

Ballet suites have been popular since the early days of opera, and often modern suites are made up of the dances which have previously been used in the operatic performance. Bizet's "Carmen" Suite is of this type as are the "Prince Igor" Dances by Borodin. But the greatest modern examples are the Ballet Suites which have been written for actual Ballet performance. De Falla's "Three Cornered Hat," Tchaikowsky's "Sleeping Beauty" and "Nutteracker," Glazounow's "Ruse d'Amour" and "Scenes de Ballets," Stravinsky's "Fire Bird" and "Petrouchka" belong to this class. Often, too, ballets have been designated to fit the suites which were previously written for concert performance. Rimsky-Korsakow's "Scheherazade" is a work of this kind.

Many composers have used the suite as a vehicle for national composition. Charpentier's "Impressions of Italy," MacDowell's "Indian Suite," Ippolitov-Ivanow's "Caucasian Sketches," and Saint-Saëns' "Suite Algérienne" all are of this type.

But many composers also use the suite as a vehicle for program music written for concert purposes only. Although called by the composer "Symphonic Poems," the two great series of tone pictures by Respighi, "The Pines of Rome" and "The Fountains of Rome," are, in reality, in the modern suite form.

ILLUSTRATIONS

9112-1	} <i>L'Arlésienne</i> (Bizet)	<i>Goosens and Royal Opera Orchestra</i>
9113		
8090	<i>L'Arlésienne</i> (Bizet)	<i>Fritz and Hugo Kreisler</i>
81313	<i>L'Arlésienne</i> (Bizet)	<i>M. Moyse</i>
6871	} <i>Sleeping Beauty</i> (Tchaikowsky)	<i>Hollywood Bowl Orchestra</i>
6872		

The Orchestra

6738- 6742	} <i>Scheherazade Suite</i> (Rimsky-Korsakow)	Philadelphia Symphony Orchestra
9126- 9127	} <i>The Fountains of Rome</i> (Respighi)	London Symphony Orchestra
— *	<i>The Pines of Rome</i> (Respighi)	
6882- 6884	} <i>Petrouchka</i> (Stravinsky)	Boston Symphony Orchestra

Lesson XXXIV

Impressionism

Just before the dawn of the twentieth century there arose in France a movement among the painters led by Claude Monet, which brought about a style of painting known as "Impressionism." These painters aimed to catch all the fleeting lights and shades of nature by means of fine gradations of blending color. Form became subservient to this blending of tints. A similar symbolism is to be found in literature, the writers of both prose and poetry striving by the use of unusual phrases and little known words to stimulate the imagination of their readers.

The same idea made itself manifest most strikingly in the music of Claude Debussy (1862-1919), who is regarded as the most unique genius which France ever produced.

Debussy's subtle and evasive method of expression, his constantly shifting tonalities, made possible by his use of the Greek modes and the whole tone scale, resulted in a new type of musical expression which has been described as "a sonorous impressionism." Walter Spaulding has pointed out that "Debussy looks not only forward, but backward also. Back to the old Church scales evolved from the Greek modes, but forward by using them in an entirely new and hitherto unused manner."

Debussy uses either the piano or the orchestra as a medium for his strange chords and constantly shifting tonalities, and his tonal tints are so blended in his impressionistic paintings, that both form and story are lost in the wonderful maze of color. His orchestral works are never lavish in their display of instrumental effects; they are never bombastic or gorgeous in orchestral coloring. The most delicate blending of pastel tones is woven through his simple melodies as though a veil of mystery were surrounding them. One does not stop to analyze the voice of any individual instrument. One delights in the exquisite blending of tones, just as one feels the mingling of the colors on the canvas of the impressionistic painters. One writer has

* In preparation

The Orchestra

described Debussy's works as "fluid music." It is certainly true that as a painter of poetic moods through the use of tone alone he stands unequalled.

Although this type of musical expression is in its character and method peculiarly French, it has passed into the other schools of music as well. The principal followers of Debussy are Paul Dukas (1865) and Maurice Ravel (1875) of France, Arnold Bax (1883) and Cyril Scott (1879) of England, Selim Palingren (1878) of Finland, and Manuel de Falla (1876) of Spain. The use of the instruments is much more brilliant in the works of these masters than in the compositions of Debussy. Dukas in the jewel scene in his opera "Arianne et Barbe Bleu" uses the same theme in different instrumental combinations producing an effect of the actual color of rubies, sapphires, emeralds, pearls and diamonds.



MAURICE RAVEL

ILLUSTRATIONS

6696	<i>Afternoon of a Faun</i> (Debussy)	Philadelphia Symphony Orchestra
1309	<i>Nocturne No. 2 (Festivals)</i> (Debussy)	Philadelphia Symphony Orchestra
9277	<i>Preludes to Acts 2 and 3—"Arianne et Barbe Bleu"</i> (Dukas)	Continental Symphony Orchestra
21781- 21782	{ <i>Three Cornered Hat</i> (de Falla)	New Light Symphony Orchestra
9130- 9131		
	{ <i>Waltz</i> (Ravel)	London Symphony Orchestra

Lesson XXXV

The Modernistic School

The present day ultra-modern composers claim that they "have passed through the epochs of vocal counterpoint, with its idealistic style; of classicism in instrumental music, with its elaboration of form; of romanticism, with its floods of sentiment; and are now prepared to face things, as they actually are, without the gloss of formalism or personal emotion." They say that their only thought is the expression of "realism." Each man seems to be for himself in how this realism should be expressed, and no two seem agreed as to the method, if any, to be employed.

It is of course true that each age has produced its own art expression, and that all great art develops only as new ideas are put forward by its creators.

The Orchestra

As Debussy once said, "The age of automobiles and aeroplanes cannot express itself in the same manner as did the age of the diligence." Today's iconoclasm in the daily life and governments of the world is naturally reflected in art. In music, it has made itself manifest by a complete breaking away from formal restrictions and the past rules controlling harmony and rhythmic progressions. Cassella defines music as "the art of combining sounds, both in time and space (successively and simultaneously) according to the creator's egotism, and his complete indifference to every law that opposes his sincerity."

It is therefore hard to justly appraise the true worth of the great mass of new music which is being given to the world today. It is so new, so strange, so frankly opposed to past traditions, that one needs a far greater perspective in which to view it, than that now possible. We realize that these men have definite ideas to express, and that we shall never be able to understand their true worth and meaning until our own ears have become trained to an entirely new conception of music. This movement is not confined to any land or any school. Like the modern artist and writer, these composers are frequently inspired by sordid and every day realities. It is no longer necessary for art to be inspired by beauty or imagination. Ugliness, sordid truth and the complex noises of machinery and every day realities are openly introduced into this new form of art. Some composers use huge orchestras, some small ones. Often the human voice is added and is treated like an orchestral instrument.

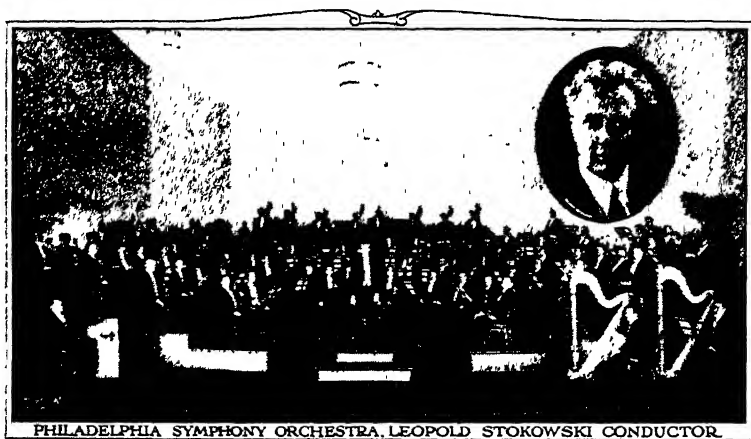
In France the first and most startling composer of this type was Eric Satie (1866-1925), who abolished the use of bars and measures. Of the famous group of "Six," Poulenc, Milhaud, and Honegger seem to be those attracting the greatest interest in the musical world.

In Germany Arnold Schoenberg (1874) is the avowed leader and has many disciples. His early works in the manner of Richard Strauss were of extraordinary loveliness. His modern style of writing is quite different from any of his contemporaries. He abandons all past divisions of melody and harmony and rarely treats the orchestra in choirs. He uses a huge orchestra or a small one of solo instruments, but in either case he employs each individual voice in his own way, with little regard for the entire effect. Other composers in Germany and Austria working along the same theories are: Franz Schreker (1878), Erich Korngold (1897), Ernst Toch (1887), Paul Hindemith (1895), and Ernst Krenek (1900). Béla Bartók (1881) is working out the ultra modernistic theories with a group of Hungarian composers, who are striving to reproduce the original Magyar melodies.

The Orchestra

In Italy these modern ideas are being applied in opera as well as in purely instrumental works. Montemezzi (1875), Zandonai (1883), Pizzetti (1880), Malipiero (1882), and Cassella (1883) are those best known in this movement. Malipiero's scores he declares to be a protest against "the tyranny of the bar line." He uses the bars to determine his measures at his own whim, inserting them irregularly as it suits his fancy.

In Russia the modernistic movement started with Alexander Scriabin (1872-1915), whose early works followed the models of the romantic composers, but who gradually became a pronounced radical, abandoning key signatures, harmonic relations and all formal restrictions. Scriabin believed that each note of the chromatic scale was of equal importance and declared openly that tonality, as it had been



PHILADELPHIA SYMPHONY ORCHESTRA, LEOPOLD STOKOWSKI CONDUCTOR

regarded, was false. He was a fanatic on the relation of tone and color, and in his last symphony, "Prometheus," he used a color key-board as well as a huge orchestra.

Of the modern Russians, Sergei Prokofieff (1891) and Igor Stravinsky (1882) stand forth as the most notable. Many consider that Stravinsky is the greatest orchestral genius of the day. He says, "I do not go back to yesterday or the day before. I go back to Bach and Palestrina and to ancient Russian Church music." Stravinsky cares little for traditional laws; he considers that each composer is his own law. He possesses a rare dramatic gift and his works are always intensely interesting, containing many movements of supreme loveliness.

The Orchestra

ILLUSTRATIONS

6882-}	<i>Petrouchka Suite</i> (Stravinsky)	<i>Boston Symphony Orchestra</i>
6884 }		
9276	<i>Pacific 231</i> (Honegger)	<i>Continental Symphony Orchestra</i>
9128	<i>Waltz, March, Scherzo—"Love for Three Oranges"</i> (Prokofiev)	<i>London Symphony Orchestra</i>
6773-}		
6775 }	<i>Suite "The Fire Bird"</i> (Stravinsky)	<i>Philadelphia Symphony Orchestra</i>

Lesson XXXVI

Modern Orchestral Composers of England and America

The greatest genius of the modern school of England is undoubtedly Sir Edward Elgar (1857). Elgar has written in all forms save opera, and his use of the orchestra, while never bizarre or extreme, has always been sane and beautiful. Yet in his oratorio, "The Dream of Gerontius," as in the "Enigma," Variations, Op. 36, Elgar has used some exquisite new tonal combinations which are most descriptive of the ideas he is desiring to portray.

Cyril Scott (1879) often called "The English Debussy" is an avowed impressionist, while Arnold Bax, Gustave von Holst and Eugene Goossens are extreme modernists. Midway between these extremes stands out one of the most gifted of the present day English composers, Ralph Vaughn Williams (1872), who has not only done much for the folk music of his native land, but is also remarkable for his beautiful use of the orchestra. The "London Symphony" by Williams presents four pictures in tone of London, which are absolutely unforgettable. In his great "Sea Symphony," Williams has used chorus and soloists. Belonging, he tells us, equally to England and America is Percy Grainger (1882). He was born in Australia, educated in England and is now an American citizen. Grainger has used folk music in a most novel modern manner.

In America we have not only national and program music composers, but impressionists and modernists also. In addition, the American school is in process of making. Therefore, there are many composers in our ranks who, like Charles Edward Loeffler (1861) impressionist and follower of Debussy, and Ernest Bloch (1880) modernist, are not native Americans, although both are writing music which belongs to the American school of today. Bloch in his recent great symphony, "America," has given a remarkable tone picture of America's greatness. He has used for thematic material native American folk music.

America's greatest native composer was Edward MacDowell (1861-1908), who was also the first musician to recognize the impor-

The Orchestra

tance of American folk music. His "Indian Suite" is the most striking use of Indian themes made in orchestral music. Many other American composers have used native Indian melodies; outstanding examples are "Dagger Dance" by Victor Herbert (1859-1924) and the "Primeval Suite" by Charles Sanford Skilton (1868). Negro themes have been used by many composers, perhaps the most remarkable examples of orchestral compositions being found in the works of Henry F. Gilbert (1868-1928), and Rubin Goldmark (1872).

Early modern symphonic writers in America are George Chadwick (1854), Edgar Stillman Kelley (1857), Horatio Parker (1863-1920), Frederick Converse (1871), and Henry K. Hadley (1871).

Among the younger Americans occupying a prominent position are John Alden Carpenter (1876), Deems Taylor (1885), and Leo Sowerby (1895).

Among the recent interesting contributions to purely American music are some attempts to use the jazz idiom. Gershwin's "Rhapsody in Blue" is a unique example of this style of modern American orchestration.

One of the most remarkable contributions to modern program music is Ernest Schelling's tone poem, "A Victory Ball." For complete list of English and American composers see Lessons XXXIII and XXXVI, Part II.

ILLUSTRATIONS

9016	{ <i>Pomp and Circumstance Marches</i> (Elgar)	<i>Elgar and Royal Albert Hall Orchestra</i>
—*	<i>A London Symphony</i> (Williams)	
9131	<i>Dance of the Spirits of the Earth</i> (von Holst)	<i>London Symphony Orchestra</i>
20342	<i>Love Song—"Indian Suite"</i> (MacDowell)	<i>Victor Orchestra</i>
H55200	<i>Dagger Dance—"Natoma"</i> (Herbert)	
35822	<i>Rhapsody in Blue</i> (Gershwin)	<i>Whiteman's Orchestra</i>
1127- 1128	{ <i>A Victory Ball</i> (Schelling)	<i>New York Philharmonic Orchestra</i>
—*	<i>America</i> (Bloch)	

* In preparation.

The Opera and Oratorio

Preface

The first music drama ("Dafne") was written in Florence at the end of the Renaissance (1597). In the first opera, "Euridice," (the music of which has been preserved), are to be found all of those principles which later Gluck, Beethoven, and Wagner each strove to give to the world, and which have become, as Wagner prophesied they would become, the "music of the future." In their attempt to restore to the world the Greek drama in its original form, the Florentine scholars of 1600 established the definite plan, that music, drama and interpretation should be of equal importance. Many changes came into their original form before it was perfected by Wagner, who added all that modern science of musical expression could give.

As these lessons are arranged to show only the historical development of the opera, students should be provided with "The Victrola Book of the Opera," which gives a complete version of the stories of all the standard operas. Reference copies should be available in the library.

The development of oratorio will be studied in relation to the opera.

- I. Early Vocal Forms.
- II. The Opera and Oratorio: Forms Defined.
- III. The Beginnings of Opera.
- IV. Early French and English Opera.
- V. The Oratorio to Händel.
- VI. Eighteenth Century Opera.
- VII. The Reforms of Gluck.
- VIII. The Operas of Mozart.
- IX. Opera at the Close of the "Classical" Period.
- X. German Romantic Opera.
- XI. Rossini.
- XII. The Oratorio from Händel to Mendelssohn.
- XIII. The French Grand Opera: (I) Bellini and Donizetti.
- XIV. The French Grand Opera: (II) Meyerbeer.

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- XV. French Opera Composers of the Romantic School.
- XVI. The Early Wagner.
- XVII. The Ring of the Nibelungs.
- XVIII. The Late Wagner.
- XIX. Light Opera in Central Europe.
- XX. German Opera Since Wagner.
- XXI. The Music Dramas of Richard Strauss.
- XXII. The Early Verdi.
- XXIII. The Late Verdi.
- XXIV. Opera in Italy Since Verdi.
- XXV. Puccini.
- XXVI. Mascagni and Leoncavallo.
- XXVII. Modern Italian Opera.
- XXVIII. Gounod.
- XXIX. Opera Comique in France.
- XXX. Bizet.
- XXXI. Massenet.
- XXXII. Modern French Opera.
- XXXIII. The National Opera of Russia.
- XXXIV. English Opera.
- XXXV. Opera in America.
- XXXVI. Modern Oratorio.

Lesson I

Early Vocal Forms

Before studying the largest choral forms, it will be well to consider the other vocal forms which were in existence before the birth of opera and oratorio.

The word *Hymn* is derived from the Latin *Hymnus*, which St. Augustine described as "a song with the praise of God." St. Paul commanded the Ephesians to "speak to yourselves in psalms and hymns and spiritual songs." In the early days of Christianity any act in praise of God which was sung, was called a hymn, but it was not until the fourth century that the great importance of the hymn was fully recognized. About 384, when St. Ambrose (340-397) was the Bishop of Milan, he introduced the metrical hymn into the church service, but after the sixth century the prose form of chanting, originated by St. Gregory (540-604), was substituted. (See Lesson III, Course II.)

The form of *plain song* commonly known as the Gregorian Chant was the only religious musical expression permitted in the church

The Opera

ritual for several centuries. After the tenth century there came a blending of the Ambrosian metrical form with the Gregorian plain song. There was also a greater interest in the introduction of songs of a secular character into the church service. Martin Luther recognized this when he instituted the custom of congregational singing, and brought into use as hymns, many of the secular student songs of the day. Ever since Luther's time many airs of a secular character have found their way into the hymnals of both the Catholic and Protestant churches.

In the sixteenth century Palestrina collected all the then known church hymns, setting them for several voice parts. This was the first hymnal, and it contained hymns for use on all the various church days. Many were in metrical form.

The term *Antiphon* comes from the Latin *Antiphona*, which originally meant dividing the choir into two parts, or having the choir and the priest answer each other alternately. This simple method of division is the form still employed in the daily routine of church chanting as found in all Catholic churches today. It has been retained also by the Episcopalians, but is little used by the other denominations.

There are many types and form of anthems in use today, from the simple hymn-like expressions to those which employ all the most elaborate resources of counterpoint. The choir is frequently divided into several parts, while solos, duets, trios, and quartettes of voices are also employed. An anthem is always sung in both the morning and evening services of the Catholic church and often used also for special services. Some anthems are written with the voice parts *a capella*, but a "full anthem" is always written for organ, chorus, solo voices and occasionally with obbligato instruments. Many anthems commemorate some national event or celebrate universal rejoicing.

The *Chorale* is the form of sacred song for chorus, introduced into the reformed church service by Martin Luther. The chief characteristic of the chorale is its stately movement and solid harmony. Luther wished all the members of his congregation to join in the service either by the singing of hymns or chorales. These were rhythmic paraphrases of the psalms. As Luther expressed it in writing his friend George Spalitin, "It is my intention to write German psalms for the people, after the example of the prophets and the old Fathers of the Church. I would pray that the new words be kept away from the Court, that they may be all according to the capacity of the common people, quite simple, even vulgar, and yet come out in a clear and telling way, and that the meaning be given plainly and in accordance

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to the meaning of the psalm." Chorales were first sung in unison, later parts for the choir were added although the congregation always sang also. As the oratorio and cantata forms developed in Germany some of the old Lutheran chorales were used as thematic material for chorus elaboration. Many too have inspired instrumental composers with themes for their great works.

The Motette was a vocal composition without accompaniment, written in the contrapuntal style, but always as a musical setting to religious words. The *Motette* is without choruses, each voice having a separate part throughout. This form developed from the thirteenth to the seventeenth centuries. It was practically the same as the *Madrigal* save that the words of the *Motette* were always religious and those of the *Madrigal* were always secular.

The Mass is the traditional form of musical service used in the Roman Catholic service. It consists of six divisions. The Kyrie Eleison; the Gloria in Excelsis; the Credo, or Nicene Creed; the Sanctus with Hosanna (before the elevation of the Host); the Benedictus (after the elevation); and the Agnus Dei. There are also added the Hymn or Gradual, intervening between the Epistle and the Gospels and the Offertorium hymn following the Credo. As the Sanctus, Benedictus and Agnus Dei are actually used to accompany the ceremony of the Communion, they are naturally the most solemn and tender passages of the Mass.

The special Mass for the dead is called the *Requiem*. In this the Gloria and the Credo are omitted and the Dies Irae is substituted. This is a very old Latin hymn with words by St. Thomas of Celano, dating from the thirteenth century. It is a statement of that day of wrath and desolation foretold by the Prophet Zephaniah. The early masses of the Roman church all followed by the Gregorian type. Since the development of oratorio many great composers write masses which are non-liturgical in character, as well as those which are intended for actual church service.

During the season of Holy Week in all Catholic churches a special type of vocal service, portraying the agony of the Virgin is given. This is known as the *Stabat Mater*. The original words were written by a Franciscan friar, Jacobus de Benedictus (died 1306). As the oratorio developed, many great composers used the *Stabat Mater* for this form of musical expression.

In mediæval days when the mystery and miracle plays were popular throughout Europe they were always accompanied by song, and a special type of musical expression grew up with them. This was supplanted by the oratorio, yet there has been retained as a special service

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for Good Friday that form, which has been in use for centuries, called the *Passion Music*. In the Lutheran church this has been retained as a distinct type of oratorio.

Besides these purely religious musical expressions the simple folk songs, either in the two or three part form were also in popular use. The singing of *Rounds* and *Catches* had developed a secular form of counterpoint, which culminated in the *Madrigal*, the secular counterpart of the *Church Motette*.

The *Round* was an early type of vocal *canon* in which three or four, often more voices, sang verses of a simple character, usually with a lilting rhythm. The first voice sings the opening theme; the second voice begins singing the first theme while the first voice proceeds singing the second theme; each new voice entering with the first theme, as the other voices carry on with the third or fourth themes, always in perfect contrapuntal harmony. The *Catch* was so-called because the new singer took his entrance cue from the singer preceding and carried on the theme to produce one continuous whole. The words of the *Catches* were frequently vulgar, and during the time of Charles II the form was abandoned.

The *Canon* first for voices, later for instruments, developed from this simple form of the folk singing of *Rounds*. The name is derived from the Greek word meaning "rule." The development of the *Canon* dates from the thirteenth century English example "Sumer is icumen in" to the period of the Netherland School in the sixteenth and seventeenth centuries, when the *Canon* form reached its culmination.

The *Madrigal* was the term first given to any lyrical poem of a pastoral or amorous character. Later it was applied only to the musical setting of such poems. Similar in form and style to the church *Motettes* the *Madrigals* became the popular secular form from the fifteenth to the seventeenth centuries. Starting in Italy this form spread to Flanders and England where it was at the height of its popularity during the Elizabethan age. The number of parts in a *Madrigal* varied from three to eight and often several voices united to sing the same part. There were no instruments used in the early *Madrigals* and they were sung in the old mediæval modes. In many of the early operas, *Madrigals* were used, as they were the only type known of secular choral singing. They were often introduced in their complete form to serve as entr'actes between the acts of the early operas.

These forms of part singing had developed many good choruses and solo singers and with the birth of opera and oratorio the material was ready to interpret these larger musical expressions.

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ILLUSTRATIONS

9159	<i>O Bone Jesu</i> (Palestrina)	Florentine Choir
20896	<i>Ambrosian Chants: Veni Creator Spiritus</i> (Hymn of Charlemagne)	
	(2) <i>Te Deum Laudamus</i>	Palestrina Choir
20897	<i>Gregorian Chants: Magnificat</i> (2) <i>Gloria Patri</i> (Palestrina)	Palestrina Choir
21621	<i>Gregorian Chants: Ave Maria</i> (2) <i>Kyrie Eleison</i>	} Palestrina Choir
	<i>Dies Iræ</i> (2) <i>Sanctus and Benedictus from Requiem Mass</i>	
21622	<i>Adoramus Te</i> (Palestrina)	} Palestrina Choir
	<i>Ave Maria</i> (Arcadelt)	
20898	<i>Popule Meus</i> (Palestrina) <i>Antiphonal Chords</i>	} Palestrina Choir
	<i>Molette: Sicut Cerrus</i> (Palestrina)	
35941- 35944	<i>Missa Papæ Marcelli</i> (Palestrina)	Westminster Cathedral Choir
81594	<i>Chorales: Vom Himmel Hoch</i> (Luther)	} Brass Ensemble
	<i>Lobt Gott</i> (Luther)	
9160	<i>Chorale from Church Scene, Act I, "The Meistersingers"</i>	State Opera Chorus—Berlin
20468	<i>Anthem: Celestial Voices</i> (G. A. Alcock)	Dayton Westminster Choir
—*	<i>Summer is icumen in</i> (Old English Round)	
E446	<i>Madrigals: The Turtle Dove</i>	} English Singer
	<i>To Shorten Winter's Sadness</i> (Weelkes)	
22075	<i>Madrigals: Matona, Mia Cara</i> (Matona, Lovely Maiden) (de Lassus)	} (de Lassus)
	<i>Au Joli Jeu</i> (With Good Fun) (Jannquin)	
	<i>Motet and Madrigal Group under the direction of Dr. H. Opiesky</i>	

Lesson II

The Opera and Oratorio: Forms Defined

The Opera, which is the largest musical form, is a drama, set to music, for solo voices, choruses, and orchestra. Its component parts are:

LIBRETTO.—The versified story of the play.

SCORE.—The orchestral setting, which includes overture, entr'acte, choruses, concerted music, and solos.

OVERTURE.—The orchestral introduction to the opera. The Wagner music drama gave each act its own introduction, which is called the **PRELUDE**.

ENTR'ACTE.—The musical interlude between the acts, sometimes called **INTERMEZZO**.

CHORUS.—Either in parts, or in unison.

CONCERTED MUSIC.—The duet, trio, quartet, quintet, sextet, etc.

SOLO:—

RECITATIVE.—A tonal declamation or imitation of dramatic speech, or

* In preparation.

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ARIA.—A song, either in two or three period form, with orchestral accompaniment.

The oratorio is in form practically the same as the opera, although the method of treatment is very different. In opera, action must be preëminent; in oratorio, contemplation is the dominant idea. The oratorio is always set to religious or sacred words and is usually presented as a concert number without scenery, costume, or action.

At the time of Händel, however, oratorios were frequently presented with costumes and scenery. In England, Biblical subjects were not permitted on the stage until 1914; therefore many operas based on religious themes are given there in oratorio form. "Samson and Delilah," by Saint-Saëns, is an excellent example.

In oratorio the libretto is called the text, but the musical forms of recitative, aria, duet, trio, etc., are practically the same as those employed in opera. An elaborate chorus takes the place of the operatic finale.

In all oratorios the chorus assumes greater importance than the individual singer. The solos are usually divided between soprano, contralto, tenor and bass that the quartet may be a feature of ensemble numbers.

Dignity and grandeur are the distinctive qualities of the oratorio

ILLUSTRATIONS

Choruses

Oratorio

35829 *He Watching Over Israel* "Elijah" (Mendelssohn) *Mormon Tabernacle Choir*

Opera

68822 { *Perfume of Orange Blossoms* "Cavalleria Rusticana"} *La Scala Chorus*
(Mascagni)

Tenor voice

Caruso

Oratorio

6028 *Ingemisco* "Requiem Mass" (Verdi)

Opera

6001 *Vesti la giubba* "Pagliacci" (Leoncavallo)

Contralto voice

Matzenauer

Oratorio

6555 *He Shall Feed His Flock* "The Messiah" (Händel)

Opera

6531 *My Heart at Thy Sweet Voice* "Samson and Delilah" (Saint-Saëns)

Choruses

Oratorio

35829 *Worthy is the Lamb* "The Messiah" (Händel) *Mormon Tabernacle Choir*

Opera

68822 *Chorus of Bells* "Pagliacci" (Leoncavallo) *La Scala Chorus*

The Opera

Lesson III

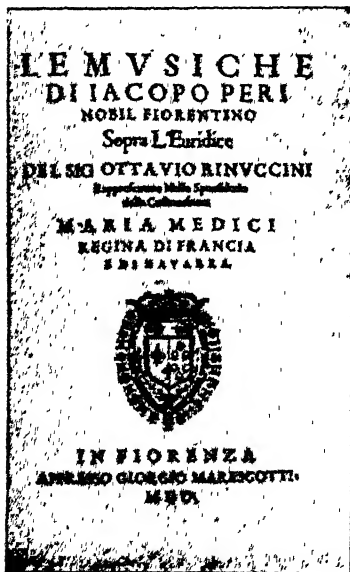
The Beginnings of Opera

In the study of mediæval music it was found that musical accompaniment was used in all the old mystery and miracle plays and by the troubadours as a setting for their pastoral operas, of which "Robin and Marion," by Adam de la Halle, is the most famous example. (See Lesson IV, Part II.) But the form of the opera, which has developed into the music drama of the modern day, was born in Florence at the end of the Renaissance through the efforts of a band of Florentine nobles who were known as the *Camerata*. Their first work, called "Dafne," by Peri and Rinuccini,* appeared in 1597, but as this score was lost, the first opera is in reality, "Euridice," which

was written by the same authors for the marriage of Henry IV and Maria de Medici in 1600. The fundamental principle on which the first opera was founded, was that music, drama, and interpretation were of equal importance. With the birth of opera, music was no longer confined to the contrapuntal polyphony of the church school, and this accounts for the immediate popularity of the new form. By the end of the seventeenth century many opera houses were established throughout Italy and France. In Germany the centers of operatic activities were Vienna and Hamburg,† but on account of the thirty years' war, there was little or no development of opera in Germany, at this period.

In Italy, the three cities where definite music schools had been established in the previous century,

each made contributions to the form of opera; thus Rome perfected the choruses (here the oratorio was born), while Naples developed *bel canto* (or the art of song) and Venice brought the instrumental side of the opera to its great development.



TITLE PAGE, "EURIDICE"

* Caccini also contributed several musical numbers to this work, and in the same year set the entire libretto to a score of his own.

† One of the earliest opera houses in Germany was that built in Bayreuth, the little town later made famous by the creation of the Wagner Festival Playhouse.

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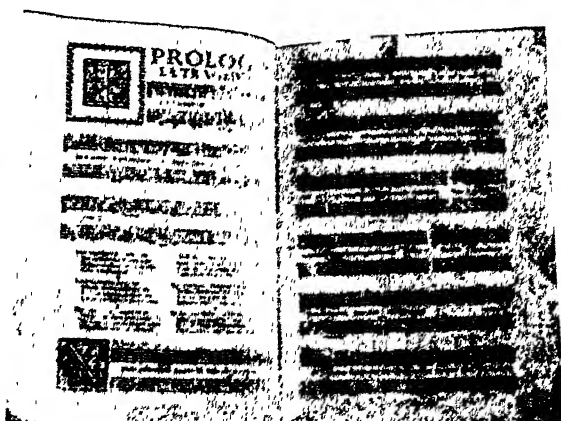
CLAUDIO MONTEVERDE

The most important school was that of Venice, where the first genius of opera appeared in Claudio Monteverde (1567-1643). Monteverde in his first opera "Orfeo" (1607) wrote the first duet (hitherto each voice sang alone). In 1624 he introduced the violins into his orchestra of "Tancred," using the tremolo to describe the agitation during the duel scene, and the pizzicati to depict the sword thrusts.

His pupil, Francesco Cavalli (1600-1676) perfected Monteverde's style. He grouped several voices in duets, trios and quartets, the chorus becoming of secondary importance. Cavalli also introduced

into opera the comic element. Contemporaneous with Cavalli was Giacomo Carissimi (1604-1674), of Rome, who excelled in oratorio, and in the massing of choral effects. His pupil, Marc Antonio Cesti (1620-1669), brought into the Venetian school the style of Carissimi's oratorio. But the public now demanded their amusement, as in the time of Cavalli, so Cesti divided the opera into two classes: the *opera seria* and the *opera buffa*.*

Opera seria was elaborately staged, many different scenes being employed. Singers were given every opportunity for vocal display, regardless of the dramatic effect. Great choruses were used but without dra-



FIRST PAGE, "EURIDICE"

* Opera buffa should be distinguished from *opéra comique*, a later form of French opera in which the dialogue is spoken. In *opéra comique* the action is not necessarily comic, as may be seen in examples such as "Les Deux Journées," "Carmen," etc. Rossini's "Barber of Seville" is an example of opera buffa.

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matic reason. The orchestra became but an accompaniment; and absurd dramatic situations were the result.

Opera buffa was of a light farcical character. It retained more of the dramatic effect, but became frequently vulgar and common. The dialogue was carried on by means of recitative, which was relieved by the introduction of airs, duets, and choruses. In Naples, that form of opera became popular, which gave the greatest chance to the singers for the display of vocal technique.

In these operas there were always six characters; three of each sex, all lovers. Three acts were given, each terminating in an aria. The same character could not have two airs in succession, and no air was followed by another of the same class. The principal airs were used to conclude the first and second acts. The second and third acts each contained at least one duet for hero and heroine, but no trios and concerted numbers were to be found, except in opera buffa.

Alessandro Stradella (1645-1681) employed the methods of Carissimi in all his works; but the great importance of the Neapolitan school, was due to the efforts of Alessandro Scarlatti (1659-1725), who is the connecting link between the severe contrapuntal school and the free school of *bel canto*. With Scarlatti, melody becomes more fluent and graceful, and arias take the definite form of recitative and aria, the recitative being given with orchestral accompaniment. Scarlatti also used the form of the overture, but inverted the form of Lully, of France. (See Lesson XXIV, Part III.)

ILLUSTRATIONS

H6301	<i>Gagliarda</i> (Galilei)	<i>La Scala Orchestra</i>
21752	{ <i>Euridice—Funeste piaggie</i> (Peri) <i>Euridice—Non piango e non sospiro</i> (Caccini)}	<i>Crane</i>
21747	{ <i>Orfeo—Ecco purch'a voi ritorno</i> (Monteverde) (2) <i>O cessate di</i> <i>piagarmi</i> (Scarlatti) <i>Ritorno all'idol mio</i> (Cesti)}	<i>Crane</i>
6024	<i>Pietà, Signore</i> (Stradella)	<i>Caruso</i>
4009	<i>Caro mio ben</i> (Giordani)	<i>Dadmun</i>

Lesson IV

Early French and English Opera

The first opera came into France from Italy about the middle of the seventeenth century, but its fame had preceded it, for those of the Court who had been in Italy for the marriage of their King, Henry IV, had witnessed the first performance of "Euridice" and many attempts were made to have the work given in Paris. It was not, however, until 1647 that this was accomplished, when under

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the patronage of the Cardinal Mazarin, the Parisians first heard "Euridice." This performance was followed by the giving of operas by Monteverde and Cavalli and soon after, Robert Cambert, a Frenchman, began the production of some short operatic works of his own. These little operas by Cambert were of a pastoral character based on allegorical tales. They had continuous musical accompaniment but little dramatic action. Yet they were received with great favor by the French court. With his librettist, Pietro Perrin, Cambert secured in 1669 the sole rights to produce opera in France. Then began the establishment of



JEAN BAPTISTE LULLY

opera houses throughout the country, but the inevitable quarrels between the two managers resulted in the revocation of their charter, which was later given to a newcomer from Italy, named Lully.

Giovanni Battista Lully, known in France as Jean Baptiste Lully, (1633-1687) was a young Italian who had left his native land in disgrace and had come to France in the suite of the Duke of Guise. Having left Italy before he was old enough to have been greatly influenced by the operas he heard, Lully, being an excellent business man, decided to follow after the established and popular pattern of operatic composition which had been laid down by his predecessor, Cambert. Lully, however, developed his orchestra extensively and added greatly to the dignity of his arias by the use of more extended instrumentation. In fourteen years Lully had produced upwards of twenty of his own operas. Many of them are still given as historical novelties in France. Most of the Lully works were musical settings of the plays of Moliere. In these works, Lully attempted to follow the text and adapted the music to the words, but he employed no airs, duets, or adornments to aid him in his musical delineation. The form known as the Lully Overture was an important development in the history of the sonata. (See Lesson XXIV, Course III.)

Lully's death left French opera on a solid foundation, while the French drama of the seventeenth century, which had reached a high point of excellence, aided the opera composers of the time to produce works of greater dramatic strength than those attained by the Italians of this period.

Across the English channel, Charles II was attempting to bring

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HENRY PURCELL

new life into the music of his court, by encouraging these composers, who were forsaking the paths of the Puritans and were attempting to give to England some of the music which was then so popular in Italy and France.

Several of the great organists of the time were sent by the King to Paris to learn Lully's methods. Pelham Humphrey (1647-1674), came back as Pepys said "an absolute monsieur" and began at once the establishment of opera in England "to be given in the Lully manner." His pupil, Henry Purcell (1658-1695) although he absorbed much from the French foundation was intensely English in his own character and this is reflected in all his music. Purcell's first opera, "Dido

and Aeneas." (1675) was produced before the composer had ever actually seen an opera himself, although it is thought that he probably had studied the Lully scores.

While Masques had been popular in England from the time of Queen Elizabeth, they reached their culmination with the performance of Milton's "Comus" which was produced in 1634 at Ludlow Castle. The music for this great work was a very important part of this production and was by the brothers, William and Henry Lawes. Still there was no actual opera written by an Englishman, until the performance of "Dido and Aeneas." Here, as in the work of the Italian and French masters, was to be found the use of continuous airs, recitatives and choruses. The recitative was bolder than that of Lully and the melodies were much fuller and more beautiful. Yet the England of Purcell's day did not appreciate this work and Purcell never again wrote any other works in the operatic form, but confined himself to the composition of incidental music for the theatre.

ILLUSTRATIONS

—* *Masque of Comus* (Milton-Lawes)

4009 { *The Indian Queen* (Howard-Purcell)—*I Attempt from Love's*
 Sickness to Fly }

Dadmun

—* { *When I am Laid in Earth* "Dido and Aeneas" (Purcell)
 Hark the Echoing Air (Purcell) }

* In preparation.

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Lesson V

The Oratorio to Händel

Oratorio was born in Rome at the end of the sixteenth century. In the church of St. Maria Vallicelli, St. Philip Neri founded the "Society of Oratorians." (See Lesson VII, Part II.) The first work to be definitely termed Oratorio has the title "The Representation of the Soul and the Body." Its composer, Emilio del Cavalieri, died before its presentation in 1600 (the year "Euridice" was given to the world), but he left explicit directions as to the production of his work, which show that his principles were identical with those of the "Camerata" of Florence.

The first great master of oratorio was Giacomo Carissimi (1604-1684), of the Roman school. He left more than fifteen oratorios and many masses and other sacred works. Before the time of Carissimi the only difference between opera and oratorio lay in the fact that opera was secular, while oratorio was religious in text. Both were given with scenery and costumes, and as there was not much dramatic action in the opera, there was little or no difference in the two forms. Carissimi put aside the idea of theatrical presentation and introduced into oratorio besides the actual characters, the "Narrator," who set forth the dramatic happenings in his recitations. Carissimi's oratorios were always short, and adhered to actual Biblical history, for he never used his works to glorify any Church saint, as other composers had done. Carissimi also developed the cantata, a shorter dramatic form, for the employment of vocal recitatives and arias, and wrote both secular and religious cantatas. Carissimi stands with Monteverde as the most important genius in Italy in the seventeenth century.

In Germany the oratorio became the vocal form of the day, as the expense of opera production made the music drama an impossibility. It is but natural that the oratorio in Germany should be divided between the type used in the Roman Catholic Church and that employed by the Lutherans. The master who must be remembered as the dominating figure of this period is Heinrich Schütz (1585-1672), who, although trained in Italy, was essentially German in his art. Schütz paved the way in church music for the advent of the great Bach. In his oratorios he used a form far removed from the opera, a form more suitable for religious concerts, and for use in church. Schütz, like Carissimi, employed the "Narrator" as an important personage in his works. Schütz also used chorales, as if they

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were the voice of the audience. He developed the form known as "Passion Music," that is, the musical setting of the narratives of the Gospels regarding the Passion of Christ.*

In France there was very little interest in oratorio, the masses of the French Catholic Church being the favorite forms of religious expression in music.

In England, the Italian oratorio form was introduced by Händel, who established the popularity of the work by decreeing it to be a concert form not confined to the church service. Between the operas and oratorios of Händel there is little dramatic difference.



GEORGE FREDERIC HÄNDEL

The chief musical difference lies in the marvelous choruses which Händel employed in his oratorios, and which give the best idea of his great contrapuntal skill. His joining of the recitative and aria resulted in a type for English oratorio, which has caused Händel's works in this form to live, although his operas have become obsolete. When the "Messiah," Händel's greatest oratorio, was produced, at a concert in Dublin, the ladies were requested to come without their hoops and the gentlemen without their swords, that there might be more room in the hall. This gives an idea of Händel's popularity, but

it also points a marked contrast between the oratorios of Händel and those of Bach, whose works all bear the inscription, "To the Glory of God Alone," and were in reality written only for the church service, and never for the concert hall.

In Bach's day the organist, who was also the choir director, was obliged to write new music for each church service, so there exist a great number of truly religious works by Bach. He wrote four settings in the form of Passion music, taken from the four Apostles; church oratorios, of which "The Christmas Oratorio" is the most famous; and church cantatas, which were sung between the parts of the service.

* Schütz is also said to have written a "Singspiel" on the original libretto of "Dafne," but as this was lost, it is of little or no significance in later operatic development.

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ILLUSTRATIONS

- S0160 { *Kyrie Eleison* (2) *Sanctus*—*Mass in the Eighth Mode* (Orlando de Lassus)
 —* { *Benedictus* (2) *Agnus Dei* State Cathedral Choir, Berlin
Opening Chorus—Recitativo—The Seven Last Words of Christ
 (Heinrich Schütz)
- 4003 { *Vittoria, mio core!* (Carissimi) } Darmstadt
 { *Come ragguo di sol* (Caldara) }
- 68912 *Choruses—"Christmas Oratorio"* (Bach); Chorus of the Singing Academy
 —* *My Heart Ever Faithful* (Bach)
- D1113, D1123 } *Mass in B Minor* (Bach); Royal Choral Society
 D1114, D1127 }
- 20620 *Pastoral Symphony—"The Messiah"* Victor Concert Orchestra
 6555 *He Shall Feed His Flock—"The Messiah"* Maiznauer
 35829 *Worthy is the Lamb—"The Messiah"* Mormon Tabernacle Choir
 9125 *And the Glory of the Lord—"The Messiah"* Royal Choral Society
 D1084 *St. Matthew Passion—We Bow Our Heads* (Bach, Westminster Cathedral
 Special Choir

Lesson VI

Eighteenth Century Opera

From the time of Alessandro Scarlatti, whose works were the first of the *Bel canto* school, the Neapolitan opera was entirely influenced by vocal virtuosity. The followers of Scarlatti were: Nicolo Porpora (1686-1766), who was particularly noted as a voice teacher, although he was the writer of forty-six operas; Francesco Durante (1684-1755), who had many illustrious pupils, including Nicolo Logroscino (1700-1763), the inventor of *concerted finale*. This was further developed by Nicolo Piccini (1728-1800), the leader of the Italian opera in Paris during the period of Gluck.

In Venice, interest centered in opera buffa, although opera seria was still popular.

It is interesting to note that much greater care was taken in the development of instrumental forms in the opera buffa than in the opera seria. The overture to the opera buffa was a collection of the most pleasing airs from the opera. It was not modeled on either the Lully or Scarlatti pattern (see Lesson XXIV, Part III), but became what is known as the "Italian Potpourri Overture." Great interest was taken in the entr'actes and dances and this led to the establishment of the ballet.

Prominent in the Opera Buffa School are:

Naples—Giovanni Pergolesi (1710-1736). He wrote an epoch-making work, "*La Serva Padrona*" (The Maid as Mistress); also a "*Stabat Mater*," which stands alone in the church compositions of this period.

* In preparation.

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Naples—Niccolo Jomelli (1714-1774), called the "Italian Gluck"; composer of many Neapolitan operas and sacred compositions.

Venice—Baldassare Galuppi (1706-1785), called "Father of Opera Buffa," a distinguished player and composer for the harpsichord and organ.

The greatest exponent of the opera seria at this period was Giovanni Bononcini (1660-1750), who was the rival of Händel for operatic favor.

George Frederic Händel (1685-1759) was the first great German composer to become identified with the Italian opera school. Händel's



JEAN PHILIPPE RAMEAU

early operas were written for Hamburg, but in 1706 he went to Italy and there became imbued with the style of the Italian school. Most of Händel's greatest works in the form of opera were written for the English public, as he made his home in England from 1710 until his death, 1759. Händel wrote forty-two operas but, in spite of their many beauties, they have long since been banished from the stage. Händel was a genius, who was content to employ existing forms, which he frequently brought to perfection, but he never advanced any form of musical art, except the oratorio. Opera in his day consisted of a string of recitatives and arias, with an occasional duet or a chorus, to bring

down the curtain at the end of each act. While Händel's genius infused rare beauty in many of his arias, there was little opportunity for the growth of true dramatic expression.

Jean Philippe Rameau (1683-1764) carried on Lully's traditions, but as he had a much greater knowledge of the technical side of his art, he gave a richer and more original method of treatment to the orchestra, introducing new and original effects.

Rameau was a far greater genius than Lully and he infused new life into the French opera by the use of novel and sparkling rhythms and also by unusual orchestral combinations, which showed how truly the arts of the drama and music could be united. Rameau was one of the greatest theorists of his day. He established a system of harmony, which has had a great influence on all composers who have come since his time. Rameau's great importance lies in the influence which his music exerted over Christoph Willibald Gluck.

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ILLUSTRATIONS

- 1317 *Nina* (Pergolesi) Schipa
—* *Stizzoso, mio stizzoso*—"La Seria Padrona" (Pergolesi)
—* *Nightingale's Passion Song* "Ippolyte et Aricie" (Rameau)
—* *Lascia ch'io pianga* "Rinaldo" (Händel)
—* *Sweet Bird*—"Il Pensieroso" (Händel)
6753 *Largo*—"Xerxes" (Handel) Schipa

Lesson VII

The Reforms of Gluck

Christoph Willibald Gluck (1714-1787) was the first great reformer of the music drama.

Gluck was born in Austria, near Vienna, but his first study of operatic forms was in Italy. After the production of several conventional Italian operas had brought him considerable fame, he made his way to England, where Händel was then at the zenith of his power. But realizing the need for further study, and feeling dissatisfied with existing opera conditions, Gluck visited Paris, and was much impressed with the works of Rameau. Returning to Vienna, he once more pursued his serious studies with the constant thought in mind that a closer relationship of music and drama must be re-established. In 1764 "Orfeo," in which he worked out many of his theories, was produced. It was not, however, until 1767, when "Alceste" was given to the world, that the principles of the music drama were boldly proclaimed. In the preface to his "Alceste" Gluck avows these principles as being the fundamental ideas on which the music drama was originally built, and declares them to be the foundation for all opera to come.



CHRISTOPH WILLIBALD GLUCK

"When I undertook to compose the music for 'Alceste,' my

* In preparation.

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intention was to rid it of all those abuses, which, introduced either through the mistaken vanity of singers. or the over-indulgence of composers, have so long disfigured Italian opera, and turned the finest and most pompous spectacle into the most ridiculous and tedious. I wished to reduce music to its true function, which is to second poetry in expressing the emotions and situations of the play, without interrupting the action nor chilling it with the useless and superfluous ornaments. I accordingly, have wished neither to stop an actor where the dialogue is at its warmest, in order to let the orchestra play a tedious ritornello. nor to hold him back on a favorite vowel, in the middle of the word. that he may either show off the agility of his fine voice in a long roulade. or wait for the orchestra to give him time to take breath for a cadenza. I have deemed that the overture ought to apprise the spectator of the action to be represented, and, so to speak, constitute itself the argument; that the co-operation of the instruments should be determined proportionately to the interest and passion of a scene, and that no sharp contrast between air and recitative should be left in the dialogue, so as not to stunt the period out of all reason. nor inappropriately interrupt the vigor and warmth of the action. I have believed, furthermore, that my greatest efforts should be reduced to seeking for a beautiful simplicity, and have avoided making a display of difficulties, to the prejudice of clearness; the discovery of a novelty has not seemed admirable in my eyes, except in so far as it was naturally suggested by the situation, or helpful to the expression: and *there is no rule of form which I have not thought best willingly to sacrifice the effect.* These are my principles."

In 1773 Gluck went to Paris at the invitation of Marie Antoinette, who had been previously his pupil in Vienna. Here in 1774 "Iphigenie en Aulide" was given to the world. From that time dates one of the most interesting musical battles which the world has ever witnessed. Gluck declaring for "simplicity and truth" in opera, was opposed by the Italian, Piccini, who clung to the old dramatic absurdities of the past generation. With "Armide," 1777, and "Iphigenie en Tauride," 1779, Gluck vanquished his opponent. Many of Gluck's theories were not new, for most of the abuses which he aimed to correct had been recognized by others. But he was the first to strike a decisive blow for the freedom of the music drama. Although all his works were in a sense restricted by the classic reserve in expression, which was fitting for the setting of classic subject matter, still one cannot fail to detect an emotional freedom, which was far in advance of Gluck's period.

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ILLUSTRATIONS

20563	<i>Musette—"Armide"</i>	Victor Concert Orchestra
6803	<i>Che farò senza Euridice (I Have Lost My Euridice)</i>	"Orfeo" Organ
6834	<i>Dance of the Happy Spirits—"Orfeo"</i>	Philadelphia Symphony Orchestra
6546	<i>Caprice (On ballet themes from "Alceste")</i>	Bauer
19724	<i>Gavotte from "Iphigenia"</i>	Victor Orchestra
78890	<i>Tantum Ergo (March from "Alceste")</i>	Russian Symphonic Choir
9278	<i>Ballet Suite (Gluck-Mottl)</i>	Berlin State Opera Orchestra

Lesson VIII

The Operas of Mozart

The interesting experiences of the youthful prodigy of music, Wolfgang Amadeus Mozart (1756-1791), in the domain of purely instrumental music, were considered in Lesson XIII. Part II. His operas will now be studied.

It must be remembered that Mozart was influenced by the Italian opera of the day, which he heard at the courts of Salzburg and Vienna. It was not until his visit to Paris in 1778 that he became acquainted with the reforms of Gluck, and learned to know the true possibilities of the music drama. Mozart's early operas written before this period are rarely given, his first great work after his return to Germany being "Idomeneo," which was produced in 1781. This opera was modeled after a French work on the same subject, but the



WOLFGANG AMADEUS MOZART

music is, for the most part, purely Italian in form. There is one important point in this work, however, which must be noted. For the first time the chorus becomes a part of the action on the stage, and is no longer retained as a passive spectator to the scene. The orchestration of "Idomeneo" is superior to any previously found in opera.

Mozart's next opera, "Die Entführung aus dem Sérail" (The Elopement from the Serail) was produced in 1782, and followed the old German form of his early works. With his famous work, "Le Nozze di Figaro" (The Marriage of Figaro) (1786). Mozart shows his rarest dramatic genius, for this charming comedy adapts itself wonder-

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fully to the form of opera buffa which the composer chose as the medium of expression.

In his next work, "Don Giovanni" (French "Don Juan"), which was produced in Prague in 1787, we find that the extremely complicated libretto has been so wonderfully adapted by Mozart that "Don Giovanni" will ever be regarded as one of the few immortal musical works in the older form of opera.

Of "Così fan Tutti" (1790) and "La Clemenza di Tito" (1791) little need be said, both were hurriedly written and do not show the strength of Mozart's genius as do his other works.

Mozart's last opera, "Die Zauberflöte" ("The Magic Flute"), was produced a month later than "Clemenza di Tito," but was really written previously. Mozart attempted to defend the dramatic absurdities and impossibilities of "The Magic Flute," by giving the world to understand that it was full of allegorical significance in the struggle and triumph of Freemasonry. While this is not easy to credit, and the dramatic inanities of "The Magic Flute" still must be acknowledged, the fact remains that Mozart never gave any greater example of his consummate dramatic gift than in the music written for this work. As Jahn so aptly expresses it, "If in his Italian operas Mozart assimilated the traditions of a long period of development and in some sense put the finishing stroke to it, with 'Die Zauberflöte' he treads on the threshold of the future and unlocks for his countrymen the sacred treasure of national art."

ILLUSTRATIONS

7076	<i>Voi che sapete</i> —"The Marriage of Figaro"	Elizabeth Schumann
HS18	<i>Deh reini alla finestra</i> (<i>Open Thy Window</i>)—"Don Giovanni"	Ruffo
4027	<i>O Isis and Osiris</i> (<i>Chorus of Priests</i>)—"Magic Flute"	Metropolitan Opera Chorus
6642	<i>Invocation</i> —"The Magic Flute"	Pinza
HS023	<i>Là ci darem la mano</i> —"Don Giovanni"	Farrar-Scotti
1285	{ <i>Don Giovanni</i> — <i>Madamina il Catalogo</i> <i>Don Giovanni</i> — <i>Nella Bionda</i> (<i>The Fair One</i>) }	Journet
7076	<i>Don Giovanni</i> — <i>Batti, Batti</i>	Elizabeth Schumann
1199	<i>Don Giovanni</i> — <i>Minuet Harpsichord</i>	Landowska
1308	{ <i>Don Giovanni</i> — <i>Dalla sua pace</i> <i>Don Giovanni</i> — <i>Il mio tesoro</i> }	Schipa

Lesson IX

Opera at the Close of the "Classical" Period

The Gluck traditions required that all grand operas should be written in five acts, with ballets in the second and fourth, and concerted numbers at certain definite places. Only a great genius

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could show his own individuality while employing such an arbitrary form.

There are but two composers who are worthy of mention as direct followers of Gluck: Antonio Salieri (1750-1825, who lived in Vienna during the French Revolution and was the teacher of both Beethoven and Schubert; and Étienne Henri Méhul (1763-1817, whose greatest works were Biblical operas, which were original and effective.

Salieri was an Italian by birth and although associated with the Viennese Court, wrote his greatest operas for France. He was an imitator of Gluck, an intimate of Haydn, Beethoven and Schubert, but an avowed enemy of Mozart. Salieri wrote much church music, and many operas, the greatest being "Armida" (1771) and "Les Danaïdes" (1784).

Critics tell us that Méhul was a more scientific musician than Gluck, but he was deficient in what is known as "dramatic instinct," and his librettos were uninteresting and made little or no dramatic appeal. His "Joseph" is occasionally given in Paris but his other works, even those comic operas, which were once exceedingly popular, have now passed into oblivion.

The greatest genius of this period was Luigi Cherubini* (1760-1842), who, although a Florentine, was identified with the French school. He was the first director of the Paris Conservatoire; and during his long life there he saw not only the close of the classic school, the rise and development of the romantic school, but also the dawn of the modern era. In all his works the extreme formality of Cherubini's style overbalances any beauty of melody.

Beethoven regarded Cherubini as the greatest opera composer of his day and although later generations have failed to agree with Beethoven regarding Cherubini's genius, a number of his operas are still deemed worthy of a place on the stage. "Les Deux Journées" (The Water Carrier) produced in 1800 is often given in European opera houses, while the overtures to "Medea," "Lodoiska" and "Anacreon" and a few arias from these operas are still given on concert programs.

Closely identified with the Paris school was another Italian, Gasparo Spontini (1774-1851).

Spontini was the most popular composer of his day. He professed an adoration for Mozart but his music shows the direct influence of Gluck. Like Wagner, in a later day, he was accused during his life-

* Review the development of opera and make a strong point of the influence of the Italian School on that of France. Remind the class of the Romantic Period as studied in Lesson XVIII, Part II, and the political and artistic reasons for the importance of Paris at this time.

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SPONTINI

time of overloading his works with orchestration and of writing passages that were impossible for the singers to execute. Yet today his works seem very simple. "La Vestale" and "Fernando Cortez," although rarely given now, exerted a great influence on Meyerbeer and Wagner.

François Adrien Boieldieu (1775-1834) was one of the greatest of the early French writers of Opera Comique. He had a rare gift of characterization which he developed in his melody and rhythm to an amazing degree. Although he worked within restricted limitations, his originality and resource place him among the greatest French masters. Boieldieu's great work was "La Dame Blanche," libretto from Sir Walter Scott's novels. It still enjoys a real popularity in France. After Boieldieu the French operas of this time all reflect the influence of Rossini.

In considering Beethoven (1770-1827) in relation to the development of the music drama, it must be remembered that Beethoven lived at a period when superficial display, especially as manifested at the Court of Vienna, brought little or no realization of the true artistic worth of any art. It was easier for Beethoven's true greatness to stand revealed in the purely instrumental forms, for there was practically no standard for comparison, while in opera, the Viennese public had become familiar with the saccharine sweetness of the Italian school, and refused to accept any dramatic work which did not consider the singer of greater importance than the music or the story.

Beethoven made but one attempt at dramatic composition, choosing for his subject an old Spanish tale, which had been popular in France, and which was known as "Leonore."* This work appeared first in Vienna in 1805 during the French occupation. It was hardly an auspicious time for the presentation of a work in which "simplicity and truth" were once more acknowledged as "the sole principles of art." "Leonore" was a failure and was withdrawn after but three performances. The following year the work was rewritten with a new overture and presented twice. In 1814, Beethoven again rewrote the work and under the title of "Fidelio" it was received with moderate success. "Fidelio" was the second opera after "The Magic

* Beethoven wrote three "Leonore" overtures and one "Fidelio" overture. The greatest is the "Leonore No. 3," which was written for the second performance of the opera in 1806.

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Flute" to be written in the form of the "Singspiel," that is, with spoken dialogue. It is in the music alone that "Fidelio" is great, as the libretto is weak; therefore the opera is not a perfect type of music drama, as no unity between music and poetry exists. The true dramatic greatness of Beethoven is felt in the second overture written for the work, which is known as "Leonore No. 3."

ILLUSTRATIONS

- 6906 } *Leonore Overture, No. 3 (Beethoven)* *San Francisco Symphony Orchestra*
 6907 }
 —* *Guide Thou My Steps—"The Water-Carrier"* *Cherubini*
 6605 } *La Vestale—Tu che invoco (Thou, Whom I Implore) (Spontini)* } *Ponselle*
 } *La Vestale—O Nume tutelar (O God, Protect Her) (Spontini)* }

Lesson X

German Romantic Opera

The true founder of the German romantic opera was Carl Maria von Weber (1786-1826), who, in "Der Freischütz," gave the German people their first national opera. This work, produced in 1821 in Berlin, is based on a German folk-tale; German folk-music was used by von Weber throughout the work, which was sung in the German tongue, by German singers.

Von Weber's musical education was pursued in Vienna under Michael Haydn and the great Abbe Vogler, who, it is said, first called his pupil's attention to the possibilities of German folk-music. Von Weber's early operas were not successful, but with "Der Freischütz" † he became the acknowledged leader of German romanticism. In "Euryanthe" (1823), his next work, he was not so fortunate, for the libretto by Wilhelmina von Chezy, is as absurd as the text she prepared for Schubert's "Rosamunde." ‡ Von Weber's last work was "Oberon," produced in England in 1826, shortly before the death of the composer. With "Oberon" von Weber opened up the



* In preparation.

† The legend of "Der Freischütz," the redeeming love of woman, is fundamentally the same as "Don Juan," "Manfred" and "Faust."

‡ Schubert also wrote a number of works in the form of the "Singspiel," but in none scored a success.

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realms of fairyland, and made possible the later musical pictures of gnomes and elves.

The romantic opera of von Weber is the connecting link between the old "Singspiel" and the music drama of Wagner. As it was a union of the supernatural with everyday events, it was drawn from modern folk life as well as from mediæval legend. It thus combined the national, the comic, and the realistic, with the purely imaginative.

The two great contemporaries of von Weber in Germany were Spohr and Marschner.

Louis Spohr (1784-1859) was a great violinist as well as an opera composer. It was his misfortune that his works were so overshadowed by von Weber's greater genius that Spohr was not given the credit due him for his excellent operas of "Faust" (1818) and "Jes-sonda" (1823). Spohr's most remarkable work was done in the writing of his overtures and the masterly accompaniments to his arias. He possessed imagination but not sufficient freedom of expression to



STATUE OF VON WEBER IN DRESDEN

make any advance from the old set forms of opera.

Heinrich Marschner (1795-1861) was a genius more nearly resembling von Weber, for he possessed a skill in depicting folk simplicity, as well as the weird and supernatural. His dramatic judgment was always sound and his orchestral resources were remarkable. His greatest works were "Der Vampyr" (1828) and "Hans Heiling" (1833), operas which are still very popular on the German stage.

Although not an opera, Mendelssohn's (1809-1847) "A Midsummer-Night's Dream" (1841) is classed with the German romantic dramatic school. This setting for Shakespeare's fairy comedy reflects the dramatic situations of the play far better than many operas do. Mendelssohn, in his early life, attempted opera writing, but his one work, "Die Hochzeit des Camacho" (1827), was not successful.

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Robert Schumann (1810-1856) also made one operative attempt. "Genoveva" (1850). This work was never successful. Schumann's musical settings for the dramatic works, Byron's "Manfred" and Goethe's "Faust," are still presented in the theatre.

Many composers of popular light operas were found in Germany during the middle of the nineteenth century. (See Lesson XIX, Part IV.)

ILLUSTRATIONS

9122	Overture—"Oberon" (von Weber)	Coates and Symphony Orchestra
6705	Overture—"Der Freischütz" (von Weber)	San Francisco Symphony Orch.
6588	Agatha's Prayer—"Der Freischütz"	Jeritza
6675	{ Overture—"Midsummer-Night's Dream" }	San Francisco Symphony Orch.
6676		
6676	Scherzo—"Midsummer-Night's Dream"	San Francisco Symphony Orch.
6677	Nocturne—"Midsummer-Night's Dream"	San Francisco Symphony Orch.
—*	"You Spotted Snakes"—"Midsummer-Night's Dream"	

Lesson XI

Rossini

At the time that romantic opera was being evolved in Germany by von Weber, many important changes were being made in the Italian form through the genius of Rossini, who was undoubtedly the most popular opera composer of his day.

Rossini's career is a peculiar one, for after having written upwards of forty distinct works between the age of eighteen and twenty-seven, he suddenly stopped composing and remained until his death at seventy-six, a gentleman of leisure.

Rossini was not a reformer, yet he established a standard for Opera buffa with the "Barber of Seville" which has never been surpassed.

Gioachino Rossini (1792-1868) was the son of the town trumpeter of Pesaro. He began in early youth to write operas and his "Tancred" was produced in 1813 (the year in which Verdi and Wagner were born) when the composer was but twenty-one years of age. With this work, Rossini swept into the fame that so completely intoxicated the opera-going public for the next twenty years.

Rossini spent little time on his composition. Endowed with a marvelous genius for writing elaborate melodies he wrote fluently and quickly. "The Barber of Seville" was finished in two weeks, while "Semiramide," which is acknowledged to be the climax of Rossini's florid type of composition, occupied the composer for but three weeks.

* In preparation.

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GIOACHINO ANTONIO ROSSINI

"The Barber of Seville" is still regarded as Rossini's greatest musical gift to the world, although "William Tell" (1829) should be ranked as this composer's best effort in the style of the grand opera. This work is the most serious of any of Rossini's operas, and is a very remarkable musical setting of Schiller's historic tragedy. "William Tell" (1829) was written for the Paris Grand Opera, and one might say, was the first work of that school, which exerted such a great influence up to the time of Wagner. Rossini's particular characteristic was his love of vocal display, made possible through the use of the old coloratura singing, and we find him openly practicing all

the abuses against which Gluck had rebelled. Even his recitatives were full of trills, roulades, and vocal embellishments, and although he withdrew from the singers their absurd right to improvise a cadence during the singing of an aria, he amply compensated them by the florid cadenzas he himself provided.

While Rossini undoubtedly extended the technique of Italian opera for both voices and instruments on the side of lyric ornamentation, much of his work shows his shallow artistic purpose, and the hasty manner with which he had musically clothed it. In the "Barber of Seville" his sparkling humor and lovely melodies must ever be recognized, just as in "William Tell" there are moments of unexpected dramatic strength and dignity of expression. Yet one cannot feel that Rossini ever truly grasped the deep significance of the music drama. His only desire seems to have been to popularize himself with the public, through the use of elaborate and sensuous melody, and by many unexpected changes and turns, and to also equally endear himself to the singers, by furnishing them with perfect vehicles for the display of their vocal technique.

Wagner speaks of the "naked, ear-delighting, delicious meaningless sound" of Rossini's music. Schumann in comparing him to Beethoven likens the two to "a butterfly and an eagle." All the critics of his day accused him of corrupting musical art. To them he made this characteristic reply: "They wish that I composed like Haydn and Mozart. But if I took all the pains in the world, I should still

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be a wretched Haydn or Mozart. So I prefer to remain a Rossini—whatever that may be—it is something; at least, I am not a bad Rossini.”

ILLUSTRATIONS

Barber of Seville

55290	<i>Overture</i>	<i>St. Louis Symphony Orchestra</i>
1180	{ <i>Cavatina</i> <i>Serenade</i> }	<i>Schipa</i>
6263	<i>Largo al factotum</i>	<i>Ruffo</i>
6558	<i>Slander's Whisper</i>	<i>Journet</i>
6580	<i>Una voce poco fa</i>	<i>Talley</i>

William Tell

20606	{ <i>Overture</i>	<i>Victor Orchestra</i>
20607		
10009	{ <i>Duet—Ah Matilde!</i> <i>Trio—His Life Basely Taken</i> }	<i>Martinielli-Journet</i> <i>Martinielli-de Luca-Mardons</i>

Semiramide

35827	<i>Overture</i>	<i>Creator's Band</i>
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Lesson XII

The Oratorio from Händel to Mendelssohn

At the time of Haydn and Mozart the interest in opera, reawakened by Gluck's endeavors, had spread through Italy, France, and England, while the new instrumental forms which Haydn crystallized, were occupying the attention of the musical minds of Germany and Austria. Haydn's greatest works were his quartets and symphonies. He left a number of operas which are obsolete, a few simple songs, and many masses which are still sung in the Roman Catholic Church. His greatest vocal efforts were his two oratorios, "The Creation" and "The Seasons." These were written late in Haydn's career, after his visits to England, and reflect decidedly the influence of Händel. Haydn's use of the instruments in these works is remarkable. His choruses are most effective, and still remain a valuable part of choral literature.

Mozart wrote in all forms, and his masses, which are in the same style as his operas, are very popular in the Roman Catholic church. His last great work was in the form of a mass, which is considered his greatest choral composition. Mozart left fifteen masses, four litanies, a Magnificat, a Te Deum, a De Profundis, and many other shorter works for the church service. A Passion cantata, and three other works in the form of the cantata (two of these on Masonic subjects) complete his list of choral compositions.

Beethoven wrote one remarkable oratorio called "The Mount of Olives," but this work and his "Missa Solennis in D" are both concert works rather than compositions for church service. Beethoven's

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greatest composition for the chorus is found in the finale of the "Ninth Symphony."

Late in life Cherubini turned his attention to religious music, to which his style of composition was well adapted. His sacred works include his celebrated "Messe Mort" (Mass in C Minor), which was performed on the anniversary of the death of Louis XVI (1817). Cherubini exerted a great influence in bringing about a reform in church music of his time.

Schubert left six masses, an oratorio, "Lazarus," two Stabat Maters, and many short choruses for the church service. Schubert's religious compositions are rarely given.

One of the greatest influences in the rise of the romantic school in Germany was the discovery of the Bach manuscripts in Leipsic in 1828. The Bach Society, of which Schumann and Mendelssohn were early members, brought to light the greatest works of Bach, many of which had remained in oblivion since the time of their composer. The interest in the production of Bach's "St. Matthew's Passion," in 1828, led Mendelssohn to study seriously Bach's great sacred works. The popularity of the gifted young German composer and conductor spread through Europe to England, and during his visits to London, Mendelssohn became imbued with a love for Händel's oratorios, which had been, for a hundred years, the favorite concert works of England. It is but natural that in his oratorios, Mendelssohn should have combined his enthusiasm for both Händel and Bach. In his chorales and contrapuntal choruses, the spirit of Bach is reflected, while in the general form of oratorio for concert production, the genius of Händel is openly copied by Mendelssohn in both "St. Paul" and "Elijah." In "The Hymn of Praise," Mendelssohn follows the ideas of Beethoven's chorale Finale of the "Ninth Symphony." Mendelssohn shows his own individuality in the characterization of his orchestration, and in his fluent melodic solo numbers. No other such oratorios have been given to the world since Händel.

Schumann wrote no oratorios, but left several masses which are, however, rarely given. His best choral work, "Paradise and the Peri," is a cantata.

In the French romantic school Berlioz was constantly using the forces of a chorus in connection with his orchestral works. His masses are still used, but his oratorio, "The Infancy of Christ," has been rarely heard outside of France.

Franz Liszt left many sacred compositions, the greatest being the "Graner" and "Hungarian Coronation" masses, and two oratorios, "The Legend of the Holy Elizabeth" and "Christus." These are

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strong dramatic works which are supported by the highly-colored orchestrations of this gifted composer.

Several of the grand opera writers left oratorios, masses and so-called religious works, although they hardly are to be distinguished from their operas in character. Of these the most notable example is Rossini's "Stabat Mater," which is a setting of the most sacred text of the church service, to music of the same character which Rossini would have used for any of his operas.

ILLUSTRATIONS

D1147	} <i>Requiem Mass</i> (Mozart)	<i>London Philharmonic Choir</i>
D1148		
D1149		
6028	<i>Cujus Animam "Stabat Mater"</i> (Rossini)	<i>Caruso</i>
—*	<i>Requiem Aeternam—Requiem Mass</i> (Cherubini)	
6555	<i>Elijah—Oh, Rest in the Lord</i> (Mendelssohn)	<i>Matzenauer</i>
—*	<i>Elijah—Lift Thine Eyes</i>	
35873	<i>Elijah—Behold God the Lord</i> (Mendelssohn)	<i>Mormon Tabernacle Choir</i>
35829	<i>Elijah—He, Watching Over Israel</i>	<i>Mormon Tabernacle Choir</i>
9104	<i>Elijah—Hear Ye, Israel</i>	<i>Lucy Marsh</i>
H6271	<i>But the Lord is Mindful—"St. Paul"</i> (Mendelssohn)	<i>Schumann-Heink</i>
H6323	<i>Be Thou Faithful "St. Paul"</i> (Mendelssohn)	<i>Williams</i>
35856	<i>Hear My Prayer—O for the Wings of a Dove</i>	<i>Choir of Temple Church, London</i>

Lesson XIII

The French Grand Opera—I. Donizetti and Bellini

The early days of the French empire under Louis Philippe, and the establishment of the French Grand opera attracted once more to the French court all the greatest opera composers of the world. The influence of the Revolution had left a marked impression on the public taste of the Parisians of this period. The writings of the great Balzac, Dumas, and Hugo had taught the French people to look for realism and horror in all phases of art; no dramatic work which was not spectacular in character could hope for a success in Paris at this time.

The French grand opera, as the French form of opera seria of this period was called, is frequently designated as "Historical Opera," because the subject



GAETANO DONIZETTI

* In preparation.

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matter chosen was almost always based on an actual historical incident. In this form, two followers of the Italian Rossini excelled; they soon became the most popular leaders of the French grand opera school. These Italians lived in Paris during this period. They were: Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835).

Although neither of these composers possessed the vigor and strength of Rossini, they were more refined and cultured in their style.



VINCENTO BELLINI

Donizetti possessed a real gift for dramatic intensity and was a man of broad culture, whose powerful works in both the opera seria and opera buffa manner still retain a popular place in operatic repertoire. "Lucrezia Borgia" (1834), based on Victor Hugo's historical novel, and "Lucia di Lammermoor" (1835), based on Sir Walter Scott's novel, "The Bride of Lammermoor," are the best examples of the former type; while "Elisir d'Amore" (1837), "La Fille du Régiment" (1840) and "Don Pasquale" (1843) are types of opera buffa well worthy to rank with the "Barber of Seville."

"Lucrezia Borgia" (1833), "La Favorita" (1840), "Linda di Chamounix" (1842) were successful when produced, but are rarely heard in the opera houses of today. Occasionally coloratura airs from these operas appear on concert programs.

Bellini possessed a more delicate poetic gift of melody than did Donizetti. He wrote only in the style of opera seria, his best works being, "La Sonnambula" (1831), "Norma" (1831), and "Puritani" (1834). These works still hold the stage; but it is principally because they give to the coloratura singer such wonderful opportunities for vocal display. Bellini made no pretenses as a great dramatic composer. He relied on the grace, elegance and charm of his melodies. His scores show him to be deficient in harmony and orchestration, but in sensuous melody he surpassed the greatness of Rossini.

ILLUSTRATIONS

Donizetti—"Don Pasquale"

- 1282 *Sogno soave e casto* (Fond Dream of Love)
734 *Serenata*

Schipa
Martinelli

"Elisir d'Amore"

- 1157 *Quanto e bella* (How I Love Her)
6570 *Una furtiva lagrima* (A Furtive Tear)

Gigli
Schipa

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"Daughter of the Regiment"

6613 *Convien partir* ('Tis Time to Part), Dul Monte

"La Favorita"

1362 *Una Vergine* (Like an Angel) Schipa

"Lucia di Lammermoor"

6613 *Regnava nel silenzio* (Silence O'er All) Dal Monte

6611 *Mad Scene* Dal Monte

8096 *Duet—Tu che a Dio* Gigli-Pinza

10012 *Sextette* Galli-Curci, Homer, Gigli, De Luca, Pinza, Bada

Bellini—"La Sonnambula"

1269 *Vi ravviso* (As I View These Scenes) Chaliapin

6736 { *Ah! non credea* (Could I Believe) } Tally
 { *Ah! non giunge* (I Recall Not) }

8067 *Son geloso* (I Am Jealous) Galli-Curci, Schipa

"Norma"

1318 *Meco all'altar di Venere* (With Me Before the Shrine) Lauri-Volpi

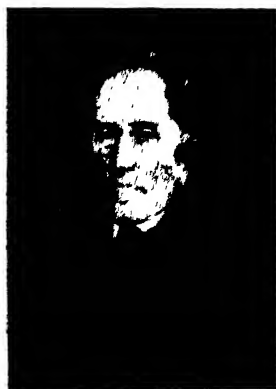
8110 *Mira Norma* Ponselle-Telva

Lesson XIV

The French Grand Opera—II. Meyerbeer

In the study of the opera the outstanding names connected with the French school have been men from either Italy or Germany. The dominating personality of the French grand opera of the nineteenth century was Giacomo Meyerbeer (1791-1864). The son of a Jewish banker of Berlin, Jacob Liebmann Beer began his musical studies as a pianist, and achieved some small success on the concert stage. His aspirations lay, however, toward the broader field of opera, and failing to meet success by his efforts in Germany, he went to Italy, where, through the influence of Rossini, several of his smaller works were produced. Changing his name to an Italian version, he became Giacomo Meyerbeer, and entered the operatic arena of Paris in 1826.

Meyerbeer's chief talent lay in his wonderful ability to adapt himself to all styles. Realizing that the French public of the day wished to be startled and amazed by spectacular opera, he set himself to work to provide for them exactly what they desired. Riemann says, "In his combination of German harmony, Italian melody, and French



GIACOMO MEYERBEER

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rhythm, Meyerbeer stands alone." To these attributes the composer added a dramatic power and a sensational display, either in the use of solo voices, chorus, or orchestra; the result being a dazzling, spectacular melodrama, which has influenced many composers of the modern school.

Meyerbeer's first work to attract universal attention was "Robert Le Diable" (1831), which was an immense success, and which paved the way for other triumphs. "Les Huguenots" (1836) is considered his masterpiece. This setting of the war between the Catholics and Huguenots, ending in the great Massacre of St. Bartholomew, is absurd from a dramatic point of view, but it gives a great opportunity for vocal display and shows the superficial splendor of Meyerbeer at his best.†

In "Le Prophète" (1849) Meyerbeer carries his spectacular form to a still greater extreme. Many effects which might have dramatic significance are entirely lost on the overcrowded stage. "L'Africaine" occupied him during the last years of his life, although not produced until a year after his death. This work is considered by musicians to be Meyerbeer's most serious composition, but it has never achieved the popularity of "Les Huguenots." Meyerbeer also wrote in the style of the opéra comique, his best works in this form being "L'Étoile du Nord" and "Dinorah."

Streetfield says: "Meyerbeer was extravagantly praised during his lifetime; he is now as bitterly decried. The truth seems to lie between the two extremes. His influence on modern opera has been extensive. He was the true founder of melodramatic opera."

ILLUSTRATIONS

Dinorah	
1174 <i>Shadow Song</i>	<i>Galli-Curci</i>
Le Prophete	
6531 <i>Ah, mon fils</i>	<i>Matzenauer</i>
Africaine	
6138 <i>O Paradiso</i>	<i>Gigli</i>
—* <i>Lulled in My Arms</i>	
Les Huguenots	
H6173 { <i>Benediction of the Swords</i> }	}
{ <i>Piff! Paff!</i> }	
6005 <i>Romanza—Fairer than the Lily</i>	<i>Caruso</i>
—* <i>Nobil Signori, Salute!</i>	<i>Onegin</i>

* In preparation.

† Review the period of the Huguenots. Claude Goudimel, the Netherland master, who founded the great choral school of Rome (see Lesson V, Part II), was killed in this massacre. Recall the influence of the Italian Medici family in France. Catherine de Medici was Queen of France at the time of the massacre which she is said to have instigated. Maria de Medici in 1600 married the French King, Henry IV, and it was for their nuptial festivities that the first music drama, "Euridice," was written.

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Lesson XV

French Opera Composers of the Romantic School

With the rise of romanticism in France, there appeared several great French composers, whose operatic works, while intensely popular among the Parisians of their day, were nevertheless entirely overshadowed by the more dazzling brilliancy of the Italians, Donizetti and Bellini, and the German Meyerbeer, who really established what is now called the French grand opera school.

Hector Berlioz (1803-1869) exerted a far greater influence on the instrumental school of France than he ever did on opera, for he had little patience with the dramatic absurdities allowed on the operatic stage. His operas, "Benvenuto Cellini" and "Beatrice et Benedict" were regarded as too advanced for their day, just as now they are called too old-fashioned, yet there is much real worth to be found in these scores. In "Les Troyens" a double music drama based on the Greek dramas, Berlioz foreshadowed the Trilogy idea of Wagner. Although written as a "Dramatic Cantata" Berlioz' "Damnation of Faust" is frequently given today as an opera.

Jacques Halévy (1799-1862), another native Frenchman was, like Meyerbeer, of Jewish ancestry. His outstanding opera "La Juive" was produced in 1835 between Meyerbeer's "Robert le Diable" and his "Les Huguenots." It was but natural that "La Juive" should have been overshadowed by these two more powerful works. Yet there are many passages in "Les Huguenots" that owe much to the sober dignity and impassioned power of Halévy's scholarly music.

Louis Joseph Herold (1791-1823) was educated in Italy and also worked in France with Boieldieu, who collaborated with him in the writing of several works. Herold was influenced by both von Weber and Rossini. His "Zampa" (1831) which is acknowledged to be his greatest work reflects von Weber. This opera was called by the French critics: "The French 'Don Giovanni.'" It contains much pleasing and effective music. "Les Pre au Clercs" (1832) is as gay and shallow as Rossini at his worst. "Ludovic" was completed with the aid of Halévy. All of Herold's music sounds conventional and uninspired, while none of his melodies are strikingly original.

Daniel Auber (1782-1871) was a follower of Cherubini, who was one of the first French composers to achieve success in the form of the opera comique. Yet he made his reputation as an opera composer with "Masaniello" (also called "Le Muette de Portici") 1828, a work in the form of the grand opera. Auber did not possess the genius for florid melody of Rossini, nor the true dramatic musical values of

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von Weber. Yet his melodies are always pleasing, and as he was trained in the school of opera comique his rhythms are unique and piquant, and there is much greater sincerity to be found in his works than in those of many of his colleagues. In 1830 Auber's "*Fra Diavolo*," recognized as his greatest work, was produced. This jolly comic opera has remained for nearly a century a popular favorite with the opera-going public. It is one of the most perfect examples of a comic opera to be found in operatic literature.

An avowed imitator of Auber was Adolphe Adam (1803-1856), another French composer who was trained by Boieldieu. His greatest talent lay in the composition of Opera Comique, where his spontaneous melody, gay rhythms and refined method of using the orchestra were well coupled with an unusual fund of humor and gaiety. His best works are: "*Le Postillon de Longjumeau*" (1836) and "*Le Roi d'Yvetot*" (1842). Adam himself acknowledged that his sole purpose was to write music "entertaining and easily understood."

The only other great French composer of this period was Felicien David (1810-1876) who was the first of the great composers to recognize the beauty to be found in Oriental music. Critics say that he lacked true dramatic instinct, but his knowledge of instrumentation has placed him with Berlioz, as exercising a great influence on all later French orchestral music. His greatest operas were: "*La Perle du Brazil*" (1851) and "*Lalla Rookh*" (1862).

ILLUSTRATIONS

- 22008 *Overture—"Fra Diavolo"* (Auber)
6545 *Rachel, Quand du Seigneur—"La Juive"* (Halévy) Martinelli
1246 { *La Juive—Si la rigueur* (Halévy) } Pinza
 { *La Juive—Vous qui du Dieu vivant* }
—* *Charmant Oiseau—"Perle du Brazil"* (David)
1123 *Damnation of Faust—Serenade of Mephistopheles* (Berlioz) Journal
20563 *Damnation of Faust—Ballet of the Sylphs* (Berlioz) Victor Concert Orchestra

Lesson XVI

The Early Wagner

In the year 1813, Jean Paul Richter, the great poet of the Romanticists, wrote, "Hitherto Apollo has distributed his poetic gifts with his right hand, his musical gifts with his left hand, to two men so remotely apart, that the world is still waiting the advent of a genius who shall create a genuine music drama by writing both the

* In preparation.

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words and the music." That very year there was born in Leipsic the man whose life and works were to be the fulfillment of that prophecy—Wilhelm Richard Wagner * (1813-1883). Wagner's youth was spent in Leipsic and Dresden, where he was strongly influenced by the operas of Carl Maria von Weber, the symphonies of Beethoven, and the dramas of Shakespeare.† Wagner's works must be divided into three periods:



"WAHNFRIED," WAGNER'S HOME IN BAYREUTH

EARLY OPERAS	{	"The Fairies," 1833.	} Influence of Weber and Marschner.
		"Das Liebesverbot," 1834.	
		"Rienzi," 1842.—Influence of French Grand Opera.	
TRANSITIONAL PERIOD	{	"The Flying Dutchman," 1844.	
		"Tannhäuser," 1845.	
		"Lohengrin," 1850.	
MUSIC DRAMA	{	"The Ring of the Nibelungs," 1876.	
		"Tristan and Isolde," 1865.	
		"The Mastersingers of Nuremberg," 1868.	
		"Parsifal," 1882.	

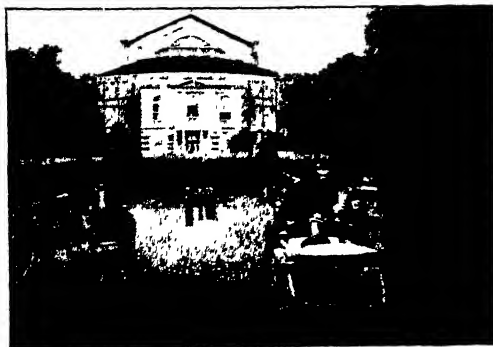
Like Bach and Beethoven, Wagner was an epoch-maker; not only did he bring the forms known at his time to their culmination, but he pointed the way toward the future. One must first clearly understand what are the striking features of Wagner's music drama, "the music of the future."

First.—The return of the first principle of "the Camerata," that music, drama (or story), and interpretation should be equally important. To do this Wagner found it was necessary to abolish old

* Review Lesson XXII, Part II.

† Review (Lesson IV, Part II) the Minnesingers and point out how they influenced Wagner, and how he immortalized their works.

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THE WAGNER THEATRE, BAYREUTH

forms, and also to seek new inspiration from legendary sources for dramatic material. Wagner therefore wrote all his own librettos, using the myths and legends of mediæval days.

Second.—Leit motif—or use of guiding themes to depict not only the personality of his characters, but also inanimate objects, thoughts, and ideas, as well. This idea was not original with Wagner, although he was the first to use it consistently. To employ the *leit motif* correctly, Wagner disregarded all the old forms of *recitatives* and *arias*, the *regulation duet*, and *concerted finale*; but by blending his motifs into a polyphonic whole he produced a continuous web of melody.

Third.—Characteristic instrumentation; the use of certain instruments in the delineation of the character. With Wagner, the orchestra



DECORATION IN MINSTRELS' HALL, WARBURG CASTLE, SHOWING THE ANNUAL CONTEST OF THE MINNESINGERS

The Opera

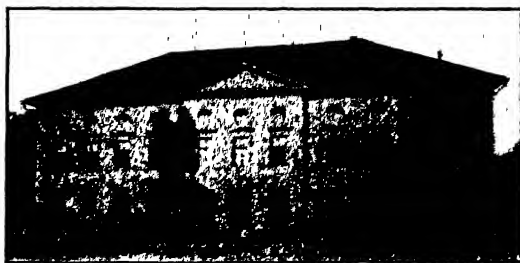
was no longer merely an accompaniment, but a vital force in portraying the persons of the drama.

Fourth.—Making the audience “a part of the being.” Wagner felt that the audience should share in the unfolding of the dramatic plot, and he therefore employed a means, which, although not new, was carried to its perfection by his great genius. This was to employ the characteristic instrumentation and motives to aid the listener in comprehending the situation, even before the actors on the stage realized it themselves. For example, in Lohengrin’s “Narrative,” by the constant use of the “grail” motive and the characteristic use of the “strings,” Wagner tells his audience that Lohengrin is a knight of the Holy Grail, long before the hero so announces himself by words.

Fifth.—The use of preludes instead of overtures. Wagner departed from the old form of overture and gave to his introductions the title of “Prelude.” This symphonic orchestral composition served as a preparation for the dramatic action which was to follow. Each act had its own prelude.

Wagner’s earliest ambition in the writing of “Rienzi” had been to outdo in splendor the magnificence of the French grand opera school. When this work was produced in 1841 in Dresden, Wagner was declared to be the equal if not the superior of Bellini, Donizetti, and Meyerbeer. But while writing “Rienzi,” he had realized the dramatic absurdities of this style and in “The Flying Dutchman” he began the development of his theories, as to the possibilities of the future music drama. Many of his ideas were looked upon askance by the greatest musicians of the time, but there was still much in “The Flying Dutchman” which they could commend. With the appearance of “Tannhäuser,” however, Wagner was openly declared a madman. Even Robert Schumann wrote that there was not a moment of melody in the entire work. But it is a pleasure to record that Schumann later proclaimed “Tannhäuser” to be “the greatest work of the modern epoch.”

The production of “Lohengrin” in 1850 was, in reality, the turning point of Wagner’s life. When he left Germany in 1849 a political exile, Wagner stopped in Weimar to visit his friend Franz Liszt; there he



OPERA HOUSE IN WEIMAR, WHERE “LOHENGGRIN” WAS PRODUCED

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heard Liszt conducting a performance of "Tannhäuser." On reaching Switzerland, Wagner wrote a letter to his friend, in which he said: "What I felt in writing my 'Tannhäuser,' you seemed to feel in making it sound. I am sending you the score of my 'Lohengrin'; write me exactly what you think of it." To this, Liszt replied: "Like the pious priest who underlined every word of 'The Imitation of Christ,' I should like to underline your 'Lohengrin,' note by note. It shall be given the greatest performance which has ever been heard in Germany, for I shall produce it for the Goethe Centennial." And so it happened that the first German music drama was presented at Weimar, August 28, 1850, to an audience of the greatest men of Europe, who had gathered to do homage to Germany's mighty poet-dramatist. From that day Wagner's genius was recognized, and the new form was acknowledged to be "the music of the future." In "Lohengrin" Wagner for the first time uses his theory of characteristic instrumentation; he here changes the overture to a prelude, or *vorspiel*, giving each act its own introduction; he elaborates the use of the *leit motif*; and carries out his theory of making "the audience a part of the being."

ILLUSTRATIONS

Rienzi

6624 } *Overture*
6625 }

Philadelphia Symphony Orchestra

Flying Dutchman

6547 *Overture*
6577 *Senta's Ballad*
—* *Spinning Chorus*

New York Philharmonic Orchestra
Jeritz

Tannhäuser

1274 *The Evening Star*
6831 *O Hall of Song*

Journet
Rethberg-Berlin Orchestra

Lohengrin

1274 *King Henry's Prayer*
6831 *Elsa's Dream*
6631 *Lohengrin's Narrative*

Journet
Rethberg-Berlin Orchestra
Fleta

Lesson XVII

The Ring of the Nibelungs ‡

The greatest work of Richard Wagner was the famous Tetralogy, "Der Ring der Nibelungen" (The Ring of the Nibelungs), which consists of four music dramas:

* In preparation.

† Wagner here used an historical episode from the life of King Henry the Fowler. The scene is laid in the old part of Antwerp, on the shores of the River Scheldt. The story follows the legend of Wolfram von Eschenbach, the Minnesinger. It is the same legend Wagner later employed in "Parsifal."

‡ The complete set of Wagner records of "The Ring of the Nibelungs" should be used if more than one lesson can be given to the subject.

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"Das Rheingold" (The Rhinegold—Prelude to Trilogy).

"Die Walküre" (The Valkyrie).

"Siegfried" (Siegfried).

"Die Götterdämmerung" (The Twilight of the Gods).

It was Wagner's original idea to use the legends of the Norse, known as the "Volsung Sagas," in one great music drama to be called "Siegfried, the Hero." Finding it necessary to tell of Siegfried's youth, he prefixed this with a work entitled "Siegfried," then told



FROM A PAINTING BY HEINRICH

SIEGFRIED'S DEATH MARCH

of Siegfried's parentage in "The Valkyrie," and prefaced the whole by telling the story of the theft of the gold, and the curse which rested upon it, with the preliminary drama of "Rhinegold." He then began to work out his gigantic musical plan, and after many years, the greatest operatic work ever written was finally presented to the world. Wagner has used all the legendary stories to be found in the Norse sagas and eddas, as well as the Teutonic versions of the story with which he became acquainted through his study of the Minne-singer knights. These stories he has changed, blended, and developed into a perfectly coherent whole, making the poem of "The Ring of the Nibelungs" a work which would merit the attention of the world even if it were without a musical setting. In this music, Wagner

The Opera

has developed the idea of the *leit motif* to its fullest extent.† Not alone content to have character motives, we find each inanimate object becomes a vital living force in the music, while thoughts and ideas, as they develop in the hearts and minds of the characters, assume musical significance. For example, the crafty Alberich, whose lust for gold causes him to steal the treasure from the Rhine maidens, curses the gold when it is taken from him by Wotan. Henceforth that curse rests upon the gold and is used throughout in the music until it causes the downfall of the gods in the finale of the tragedy.

Take the theme of the Rhine as heard in the prelude to "The Rhinegold," describing the depth and power of the mighty river; it depicts the mystery of wisdom when it appears later in the same opera, to accompany Erda, as she warns Wotan to give up the gold; then changed, it appears again in Erda's theme when she gives her final warning to Wotan in "Siegfried"; it returns in "The Twilight of the Gods," first in the theme between Siegfried and the Rhine daughters, then in the Death March, and last in the finale. Note the development of the characters themselves; the change in Brunnhilde from the warlike maiden to the suppliant daughter of Wotan in "Valkyrie"; the awakening of her love for Siegfried in "Siegfried." In "The Twilight of the Gods" she is seen first as Siegfried's loving wife; then as the outcast from Walhalla; next the outraged wife of Gunther; then as the avenger of her disgrace, in the plotting against Siegfried; and finally as the self-sacrificing redeemer of the world from the curse on the gold in the "Immolation Scene."

ILLUSTRATIONS

Rhinegold

9109 *Entrance of the Gods into Valhalla*

Coates-Symphony Orch.

Valkyrie

H904 { *Ho-yo-to-ho—Brunnhilde's War Cry* }
 { *Fly then Swiftly* }

Gadski

68863‡ *Wotan's Farewell*

Kipnis

9006 *Magic Fire Music*

Coates and Symphony Orchestra

Siegfried

—* *Siegfried's Horn Call*

H6436 { *Invocation of Erda* }
 { *Awakening of Brunnhilde* }

Coates-Symphony Orchestra

Twilight of the Gods

9007 *Siegfried's Rhine Journey*

Coates-Symphony Orch.

9049 *Siegfried's Funeral Music*

Coates-Symphony Orch.

6625 *Closing Scene*

Philadelphia Symphony Orchestra

* In preparation.

† For a perfect understanding of the dramatic significance of Wagner's music, one must be thoroughly conversant with the legend and story of "The Ring."

‡ Two sets of Records 9164-9170 and 9171-9177 give practically complete score of "Walküre."

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Lesson XVIII

The Late Wagner

Wagner's three greatest individual music dramas are "Tristan and Isolde," "The Mastersingers," and "Parsifal." * and with these works (which were all written or sketched while he was in exile) the most remarkable point to notice is that each work has its own characteristic atmosphere. The tragic passion of "Tristan and Isolde" creates a very different effect from the jovial gaiety of the folk life as reflected in "The Mastersingers," while the spirit of religious mysticism of "Parsifal" is again distinct. The characters are drawn with marvelous skill, and the use of the orchestra is still more remarkable.

"Tristan and Isolde" (1865) is one of the greatest musical love tragedies of the world. Wagner used the Teutonic version of this old Celtic legend as it was given to Germany by Gottfried von Strassburg. We find the same legend in France, Ireland and England, but Wagner in his music drama has woven all these legends into a most beautiful and complete whole. By many authorities "Tristan and Isolde" is considered the most perfect example of the Wagner music drama.

In "The Mastersingers," which is Wagner's one music comedy, is found an entirely new phase of Wagnerism. In this work, which was written as a satire on Wagner's critics, Wagner returns to the old form of opera, using concerted numbers and choral writing, but all is made to combine with the dramatic action, so that the work is not only a perfect opera, but a complete music drama as well. Wagner's marvelous science of blending his orchestra and voices into perfect contrapuntal polyphony is here carried to its zenith.

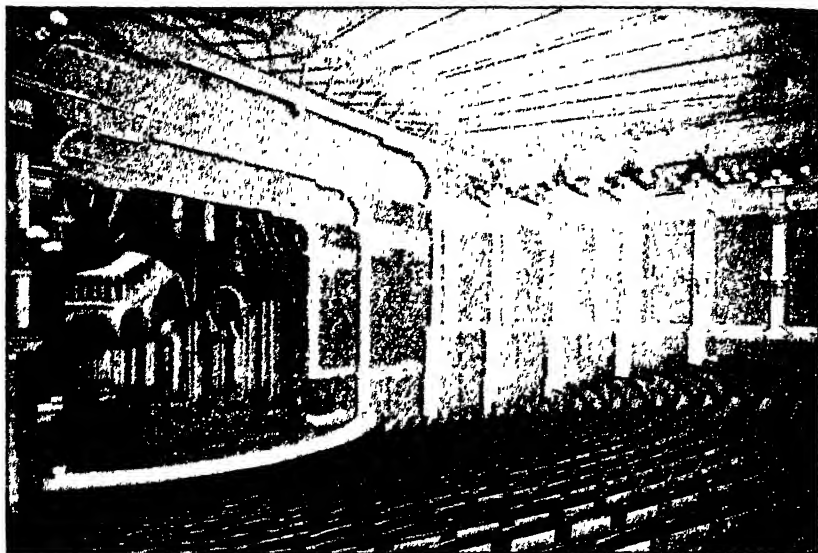
It was Wagner's original idea in writing his drama of "Parsi-



PARSIFAL IN SEARCH OF THE GRAIL

* The stories of these works must be familiar, so that the difference in the musical atmosphere with which Wagner has surrounded each of these dramas will be clearly understood.

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INTERIOR OF WAGNER THEATRE AT BAYREUTH

fal" that it should never be given outside of the Festival Playhouse of Bayreuth, for the composer rightly felt that the proper religious atmosphere necessary to make his audience "a part of the being" of this work, could be found only among ideal surroundings far apart from everyday reality.* In 1903 the work was produced in New York. The European copyright on the work expired in 1913, and "Parsifal" is now in the repertoire of all the great opera houses of the world.

ILLUSTRATIONS

Tristan and Isolde

Album M-41 contains the entire Third Act of Tristan and Isolde

6585 *Prelude*

San Francisco Symphony Orchestra

1169 *Love Death*

San Francisco Symphony Orchestra

1363 *Isolde's Love Death*

Jeritza

The Mastersingers

6651 *Overture*

Chicago Symphony Orchestra

9160 { *Chorale from Church Scene—Act I*
 { *Wach auf—Chorus—Act III* }

States Opera Chorus and Orchestra

6620 *Prize Song*

9285 *Final Scene*

Schorr-Berlin Orchestra

* It is the surroundings of the little town of Bayreuth which makes the performances there so ideal, just as the Passion Play of Oberammergau would be impossible in a large city.

The Opera

Parsifal

6499-1 } *Good Friday Spell*
6500 }

Symphony Orchestra

H74406 *Amfortas' Prayer*

—* *Procession of the Knights of the Grail*

Lesson XLIX

Light Opera in Central Europe

Although the romantic movement in Germany established by von Weber concerned itself chiefly with the serious form of opera, it also brought into new life the form of light opera, which the Germans call *Singspiel*. This type of dramatic expression was established in Germany by Johann Hiller in the eighteenth century. It was perfected by Mozart so quickly that few successful attempts in this form came after his day. But the romantic ideals of von Weber were found to be exceedingly practical when applied to the simple folk stories so popular with the German public, and many composers began to write works in this form.

Conradin Kreutzer (1782-1849) was one of the first to realize the possibilities of the *singspiel*. He was a very prolific composer but with the exception of the opera "A Night in Granada" (1834) none of his works are given today.

His contemporary, Gustav Lortzing (1801-1851), has retained his popularity, however, and his "Czar and Zimmerman" (1839) and "Undine" (1844) are in the regular repertoire of the German opera houses. Lortzing was a more gifted composer than Kreutzer and possessed a rare gift for treating his voices contrapuntally in his concerted writing, while his knowledge of orchestration made it possible for him to add humorous effects in instrumentation.

Friedrich von Flotow (1812-1853) is the best known composer of this type of opera. Born in Germany he was educated in Italy and wrote many works for the French stage, so it was but natural that he should have added much to the old German form of *singspiel*. His two greatest operas "Stradella" (1844) and "Martha" (1847) are still sung in opera houses all over the world. Critics have pointed out that the score of "Martha" is made up of "trivial tunes devoid of real musical worth" yet it still remains one of the most popular works for the stage that was ever produced.

Otto Nicolai (1810-1849) also deserted German forms for those of Italy. But in "The Merry Wives of Windsor" (1849) he returned to the form of *singspiel* and achieved his greatest success with a work

* In preparation.

The Opera

which still holds the public favor. The captivating melodies used by Nicolai in this setting of Shakespeare's comedy are supplemented by excellent orchestration and well-balanced concerted composition.

Meanwhile in Vienna an entirely new type of operetta was being developed, largely through the influence of Franz von Suppé (1820-1893), Carl Millocker (1842-1898), and Johann Strauss (1825-1899).

Franz von Suppé was the composer of some thirty operas of the type so individual to Vienna. Few are heard today save "Fatinitza" (1876) and "Boccaccio" (1879) which are still often given in Germany.

The most popular composer of this group was Johann Strauss. "The Waltz King" (1825-1899). His greatest operettas are: "The Bat" (1874), "The Gipsy Baron" (1883), and "The Merry War" (1887).

Victor Nessler (1841-1890) had little more than a vein of simple melody to recommend his works, yet his "Trompeter von Säkkingen" (1884) and "Rattenfänger von Hameln" (1879) are still heard in Germany.



FRIEDRICH SMETANA

In the form of the *singspiel* is also the great Bohemian opera "The Bartered Bride" (1866) (Prodana Nevesta) written by Friedrich Smetana (1824-1884), who was the founder of the Bohemian national school. This is the only one of the eight operas written by Smetana which has been given extensively outside of Bohemia. Here Smetana uses a Bohemian story, with Bohemian musical setting and Bohemian dances, written in a form which also reflects the national characteristics of the Bohemian people.

Dvořák, although possessed of greater talent than his master, seems to have had little success in operatic work. His operas follow the style of Smetana closely, but do not show the great genius of their composer, as do his orchestral works. They are given but rarely outside of Bohemia.

ILLUSTRATIONS

- | | | | |
|-------|--|------------|----------------------------------|
| 35764 | <i>Merry Wives of Windsor—Overture</i> | (Nicolai) | <i>Victor Symphony Orchestra</i> |
| 78809 | <i>Evening Prayer from "A Night Camp in Granada"</i> | (Kreutzer) | <i>Northeastern Sangerbund</i> |
| 68588 | <i>The Trumpeter of Säkkingen—Werner's Farewell</i> | (Nessler) | <i>Heim</i> |
| 35956 | <i>Overture—"Fledermaus" (The Bat)</i> | (Strauss) | <i>Victor Symphony Orchestra</i> |

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68711	Boccaccio—Tarantella and Waltz	von Sappé	Creator's Band
10003	{Spinning Wheel Quartette—"Martha"	Flotow	Alta-Jacoby
	{Good Night Quartette—"Martha"	Flotow	Caruso-Journet
1188	Last Rose of Summer—"Martha"	Flotow	Alta
6570	M'appari (Like a Dream)—"Martha"	Flotow	Schipa
80701	Overture—The Bartered Bride	Smelana	German Opera Orchestra

Lesson XX

German Opera Since Wagner

As Wagner's "music of the future" has had so great an influence on the music of the modern schools it is not strange to find that all the operatic works of Germany since his day, have been founded on his theories. At the time of Wagner there were two excellent German opera composers who were directly influenced by both Wagner and Liszt; these men were Peter Cornelius (1824-1874), whose "Barber of Bagdad," produced in 1858, shows many of Wagner's ideas; and Hermann Goetz (1840-1876), whose best opera is a musical setting of Shakespeare's "Taming of the Shrew."

Peter Cornelius was a poet as well as a musician, who was so greatly in advance of his time that his works failed to attract the attention of the public, although his opera "The Barber of Bagdad" is now a popular favorite in Germany. It is said that the failure of this work when produced by Franz Liszt at Weimar in 1848 caused the great Hungarian to resign his post as director of the opera. "Le Cid," a posthumous work by Cornelius, has also attained popularity throughout Germany.

Carl Goldmark (1830-1915) has written three excellent operas, reflective of the Wagnerian principles. "The Queen of Sheba" (1875) was his first work and was received with tremendous enthusiasm. "Merlin" (1888) has never been so popular; but "The Cricket on the Hearth" (1896), a setting of Dickens' story, is filled with the simple, natural charm of the German *singspiel*, and is entitled to its popular place in the modern opera repertoire.

Engelbert Humperdinck (1854-1921) sprang into immortal fame with his first opera, "Hänsel and Gretel" (1893). This charming use of the old folk tale, set in a modern version of the *singspiel*, has



ENGELBERT HUMPERDINCK

The Opera

been the most popular German opera of modern days. In 1910 Humperdinck's "*Die Königskinder*" was produced in New York, and bids fair to rival "*Hänsel and Gretel*" in the public's affection. Humperdinck's two operas are the best use of the folk spirit which has come into modern German music. Humperdinck's music for the magnificent stage spectacle, "*The Miracle*," and "*Die Marketenderin*," a comic opera, have not been as successful as his earlier works.

Wilhelm Kienzl (1857) is also a follower of Wagner and was one of the first to declare that the Wagnerian principles could be used for simple drama as well as for settings of heroic subjects. "*Der Evangelimann*" (1894), which met with remarkable success in Europe, proved Kienzl's contention. "*Der Kuhreigen*," produced in Vienna in 1911 and in America in 1912, is a setting of a romantic tale founded on an historical incident of the French Revolution.

Eugene d'Albert (1864), although one of the foremost pianists of modern days, is also a composer of no small importance. His operas "*Der Improvisator*" (1900) and "*Tiefland*" (1903) are his most successful works for the stage. "*Tiefland*" is based on a Spanish story "*Marta of the Lowlands*" and is a combination of "the brutal realism of the Italians, the impressionism of the French, and the polyphonic strength derived from the Wagnerian tradition, all worked in with a musical subject matter akin to the popular opera."

Ludwig Thuille (1861-1907) in his fairy opera "*Lobetanz*" (1898) produced a work which met with popular favor on both sides of the Atlantic. Thuille was extremely talented and possessed a great technique, but his libretti were weak. "*Gugeline*" (1901), although containing some of the most beautiful music of the modern German school, was never a success even in Germany.

Siegfried Wagner (1869), the son of the creator of the modern music drama, has never won real success with any of his works, which are said to be patterned after Humperdinck. "*Der Bärenhäuter*" (1899) won fair success it is said because of its exceedingly fanciful libretto.

Felix Weingartner (1863-) better known as one of the world's greatest conductors, won a certain success in his native land as an opera composer through his trilogy "*Orestes*" (1902) and his Biblical opera "*Cain and Abel*" (1914).

Max Schillings (1868-) aroused the operatic world of Germany in 1894 when his opera "*Ingewelde*" was produced. His "*Moloch*" (1906) and his incidental music for the Greek tragedies are still often heard in Germany.

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Franz Schrecker (1878-) an avowed modernist and follower of the dissonant cacophony of the day, has written several operas. "Der Ferne Klang" shocked all the musical world when it was produced in 1912.

Erich Korngold (1897-) is a musical prodigy who began opera composition when but a boy. His "Dead City" (1920) has been popular in New York as well as throughout Europe.

Ernst Krenek (1900-) a Viennese, is attracting much comment in Europe and America for his comic opera, "Johnny Spielt Auf," in which American jazz is used in the style of Schrecker.

ILLUSTRATIONS

- * Overture—"The Improvisator" (d'Albert)
9075 Overture—"Hänsel and Gretel" (Humperdinck) Coates-Symphony Orch.
22176 Witch's Ride—"Hänsel and Gretel" (Humperdinck)
22175 {Susie, Little Susie—"Hänsel and Gretel" (Humperdinck)}
{I Am the Sleep Fairy—"Hänsel and Gretel" (Humperdinck)}
H520 Magic Tones—"Queen of Sheba" (Goldmark) Caruso
1273 Lute Song—"The Dead City" (Korngold) Jeritza

Lesson XXI

The Music Dramas of Richard Strauss

The greatest genius of modern German opera is the remarkable composer, Richard Strauss (1864-), who has carried the ideas of Wagner and Liszt to a dangerous extreme. Strauss has written in all forms, but his remarkable dramatic gift of musical characterization is almost as strongly felt in his instrumental compositions as in his operas. His first opera, "Guntram" (1894), was not remarkable, but it follows the Wagnerian idiom throughout. In "Feuersnot," produced in 1901, Strauss showed his true greatness, for the music is written in his richest and most sensuous manner yet he has retained throughout a joyous folk spirit, which is eminently fitting as a setting for this old folk tale, here cast in a modern version of the old *singspiel*.

In 1905, the artistic world eagerly welcomed his masterpiece, the setting of Oscar Wilde's "Salome." Over this remarkable work bitter war has raged; but the fact remains, that no such character drawing in music has ever been conceived as that which Strauss has employed in this marvelous music drama.

The music, as one critic says, "was unprecedented, for in addition to its terrible realism, it makes extensive use of dissonance." The

* In preparation.

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themes are dramatic marvels, the orchestration weaving them into a polyphonic tone painting which accents all the passion, the beauty, the ugliness of the Wilde tragedy. The character of the vacillating Herod, the cruel, relentless Herodias, the passionate, ungoverned Salome, the lovesick Narraboth, the quarreling Jews, sensuous Romans, and Jochanaan, the man of God, are all made vivid before us through the thematic characteristic motifs employed by Strauss. The theme used as a leit motif for the Prophet suggests real strength and purity and it is the only one used in the entire work which has definite tonality. No matter what one may think regarding the subject matter, Strauss has portrayed in "Salome" the greatest dramatic music of the modern school.

In "Electra" (1909) Strauss presents a one act musical version of the Greek tragedy by Sophocles. The music is even more complex and dissonant than that found in "Salome" and there are moments which the critics call "not music, but dramatic noise." The work is full of wild brutality and never before was so much sheer ugliness expressed through music. There are however also many moments of great and overpowering beauty to be found in this work. The largest orchestra ever employed in opera is demanded by the score of "Electra." The instrumental voices and those of the singers are developed in an almost barbarous cacophony.

In his next opera Strauss has assumed the naïve grace of Mozart, and has composed a comic opera, entitled "The Rose Cavalier" (1911). In this work Strauss has forsaken the pathways he followed in "Salome" and "Electra" and the music is filled with a romantic loveliness reminiscent of Mozart and the school of opera buffa. Although all the themes are dainty and melodious, they are woven together with the contrapuntal skill and marvelous orchestration which are ever the outstanding characteristics of Strauss.

"Ariadne auf Naxos" (1912) is a short work written to be sung with the performance of Moliere's "Bourgeois Gentilhomme." Here again as in "The Rose Cavalier" Strauss is in a Mozartian mood.

Two other operas have followed: "Intermezzo" and "Frau ohne Schatten" (The Woman Without a Shadow). The music of these works has been declared of a lighter and fresher character than anything Strauss has written for the stage, but the librettos are exceedingly complicated.

Other dramatic works are the Ballets "Josef" produced in 1914 and "Schlagobens" (1921) which were received with great applause in Europe.

Richard Strauss is undoubtedly the most important figure in

The Opera

modern opera, for although the controversy over the musical merit of his works is still undiminished, so too is the popularity of "Salome" and "The Rose Cavalier."

ILLUSTRATIONS

The Rose Cavalier

9280	<i>Introduction to Act I</i>	<i>Strauss-Tiroli Orchestra, London</i>
9281	<i>{Waltz Movements Presentation of the Silver Rose}</i>	<i>Strauss-Tiroli Orchestra, London</i>
9282	<i>Trio and Finale, Act III</i>	<i>Strauss-Tiroli Orchestra, London</i>

Salome

D908	<i>Opening Scene</i>	<i>Soloists with Coates and Symphony Orchestra</i>
D909	<i>Dance of the Seven Veils</i>	<i>Coates and Symphony Orchestra</i>
D910	<i>The Head of Jokanaan (Finale of Opera)</i>	<i>Soloist with Coates and Symphony Orchestra</i>

Lesson XXII

The Early Verdi

Giuseppe Verdi (1813-1901) was born the same year as the great Richard Wagner; he lived to see the rise of romanticism, the triumph of the Wagner music drama, and the establishment of the modern schools.

Verdi was the last and greatest of the old school of Italian opera composers, and the founder of the modern school of Italy. His work is divided into three periods:

FIRST PERIOD.—*Simple melodic charm.*

"I Lombardi," (1843).

"Ernani," (1844). (Story taken from Victor Hugo's melodrama.)

SECOND PERIOD.—*Elaborate dramatic effects in vocal and orchestral forces.*

"Rigoletto," (1851), from Victor Hugo's "Le Roi s'amuse."

"Il Trovatore," (1853). Extreme melodrama.

"La Traviata," (1853). Dumas' "Camille."

"The Sicilian Vespers," (1855). Historical.

"The Masked Ball," (1861). Scene laid in New England.

"The Force of Destiny," (1862). Typical Grand Opera style.

"Don Carlos," (1867). Historical.

THIRD PERIOD.—*Influence of Wagner.*

"Aida," (1871). Egyptian subject.

"Otello," (1887). Shakespeare's Tragedy.

"Falstaff," (1893). Shakespeare's Comedy, "Merry Wives of Windsor."

The Opera

Verdi's first success as an opera composer was with "I Lombardi" (1843) and "Ernani" (1844), and as his music instantly won the public's favor, a new opera appeared almost every year. Of course, many of these were failures, but with the performance of "Rigoletto" in 1851, Verdi became universally recognized as the greatest Italian master of the day. From this time the simple melodies, which had satisfied the composer for his early operas, became more intensely dramatic, and greater harmonic variety was employed. Verdi possessed a wealth of melody and a rare gift for passionate expression in tragedy and melodrama.

Italy was at this time undergoing great political changes, and the masculine vigor of Verdi's melodies seemed to arouse the patriotism of the Italians to such an extent that in a certain sense Verdi may be looked upon as the founder of a modern national school of opera. Before the performance of "Ernani" in 1844, the police forced Verdi to make certain changes in the score lest it should provoke an insurrection.

Although through all of the works of the second period, the old-fashioned *bel canto* still claims chief consideration, with "Rigoletto" a new force seems to enter Verdi's operas. "Rigoletto's" great monologue is a simple piece of pure declamation, which up to that time had been unheard in Italy. The whole of the last act discloses a Verdi which is not again found until "Aïda."

In "Il Trovatore" the composer allows the melodrama to run wild, but it does not interfere too seriously with the arias and concerted pieces. Many of the most popular of the Verdi selections are from the score of "Il Trovatore," which still retains a first place in the opera houses of the world today.

In "La Traviata" Verdi shows once more a glimpse of his later genius. The characterization of his music in this work would be remarkable had it not been necessary for him to sacrifice much to the prima donna, who wished to display her vocal attainments as Violetta; yet the opera-goer owes to this singer some of the most beautiful examples of *coloratura bel canto* to be found in modern opera.

The "Sicilian Vespers" is based on an historical event of such character that it becomes practically a national opera. The work achieved but scant success.

"The Masked Ball" was a popular favorite for many years. The scene is laid in New England.

"La Forza del Destino" (The Force of Destiny) shows the later more elaborate style of harmony and instrumentation of the Verdi

The Opera

of "Aïda." The story is however an impossible melodrama of the old grand opera style.

"Don Carlos" is a setting of a Spanish episode of Court life. There are scenes here which foreshadow the coming greatness of Verdi, but conventional usage frequently spoils them.

ILLUSTRATIONS*

Ernani

80034	{ <i>Beviam-Beviam</i> <i>Si ridesti il Leon di castiglia</i> }	<i>La Scala Chorus</i>
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†Rigoletto

1099	La donna è mobile	<i>Schipa</i>
1282	Questa o quella	<i>Schipa</i>
6580	Caro Nome	<i>Talley</i>
10012	Quartet	<i>Galli-Curci, Homer, Gigli, de Luca</i>

Trovatore

8097	Miserere	<i>Ponselle-Martinelli</i>
8105	Home to Our Mountains	<i>Homer-Martinelli</i>
20127	Anvil Chorus	<i>Victor Chorus</i>

Traviata

6126	Ah, Fors' è lui	
6876	Dei miei bollenti spiriti	<i>Gigli</i>

Masked Ball

H6341	Saper vorreste	<i>Ponselle</i>
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Forza del Destino

6875	Pace mio dio	<i>Ponselle</i>
8097	La Vergine degli angeli	<i>Ponselle-Pinza</i>
8069	Solenne in questa ora	<i>Gigli-de Luca</i>

Lesson XXIII

The Late Verdi

With his opera of "Aïda," Verdi's true dramatic greatness stands revealed. As this work was written for the opening of the grand opera house in Cairo, Verdi chose an Egyptian subject, and this seemed to give him an inspiration to depart from the customary operatic model. Although the score is absolutely Italian in melodic feeling, it must be conceded that Verdi was greatly influenced by the Wagner music drama when he conceived "Aïda." He here uses the

* If it seems feasible, practically all, or any of these operas can be given. It may be possible for the class to present one of these operas: different members of the class telling the story and describing the music. These illustrations have been chosen to show the three points mentioned in the lesson. Enough of the story of each opera should be told so that the class will understand where each selection occurs. (See "The Victrola Book of the Opera.")

† The entire opera of "Rigoletto" has been recorded by artists of La Scala Opera, Album M-32.

The Opera

orchestra with a proportion and balance in relation to the singers, which is not found in his earlier works. He also introduces local color by the use of a few real Oriental airs, but throughout the work there is still the wonderful charm of the best of Italian melody.



GIUSEPPE VERDI

It was sixteen years before his next opera appeared, yet "Otello" is considered by musicians to be Verdi's masterpiece. An excellent condensation of Shakespeare's tragedy was furnished Verdi for his libretto by the musician, Boito, who also showed his dramatic power in several scenes, which are his own conception. With "Otello" Verdi shook off all the shackles of conventionality, but still kept his wonderful melodic charm. It is with this work that Verdi openly avows the use of motives, and displays great skill in the working out of these themes in the orchestra.

The composer was in his eightieth year when he wrote his last opera, "Falstaff," yet the work is filled with the spirit of youthful gaiety. This opera is also based on a Shakespearean adaptation made by Boito, the music becoming a definite part of the action in real Wagnerian manner. The part writing is very complicated in many instances, but Verdi also has displayed a rare and imaginative beauty, which has never been equaled in any of his works.

Streatfeild says of Verdi: "He was not like his great contemporary, Wagner, one of the world's great revolutionists. His genius lay, not in overturning systems and in exploring paths hitherto untrodden, but in developing existing materials to the highest conceivable pitch of beauty and completeness. His music has nothing to do with theories, it is the voice of nature speaking in the idiom of art."

ILLUSTRATIONS†

Aida‡

35780 *Triumphal March*

6595 *Celeste Aida*

—* *Ritorna Vincitor (Return Victorious)*

Creator's Band

Martinelli

* In preparation.

† One entire opera may be presented if desired. The stories of "Aida" and "Otello" should be briefly sketched, so the class will understand where these selections occur. Note the duet in "Aida" as being a concerted finale, yet having direct dramatic thought.

‡ The entire opera "Aida" has been recorded by artists of La Scala Opera, Album AM 54.

The Opera

- * *O Patria Mia*
 3040 *Fatal Stone*
 3041 *Farewell, O Earth*

Ponselle and Martinelli
Ponselle, Martinelli and Chorus

Otello

- 6714 *Love Duet—Finale Act I* *Spina-Zerutello*
 8045 { *Credo*
 { *Duet,—“We Swear by Heaven and Earth”* } *Caruso-Ruffo*
 505 *Ora e per sempre addio (Now Forever Farewell,* *Caruso*
 —* { *Salce! Salce! (Willow Song)* }
 { *Ave Maria* }
 6824 *Death of Otello* *Zerutello*

Falstaff

- * *Sul fil d'un soffio*
 —* *Quando 'ero paggio*

Lesson XXIV

Opera in Italy Since Verdi

The composers in Italy since Verdi are:

ARRIGO BOITO (1842-1918).....“*Meistofele*,” (1868).

AMILCARE PONCHIELLI (1834—
 1886).....“*La Gioconda*,” (1876).

NICOLA SPINELLI (1865-1909)...“*A Basso Porto*,” (1894).

RUGGIERO LEONCAVALLO (1858— 1919)	{ “ <i>I Pagliacci</i> ,” (1892). “ <i>La Bohème</i> ,” (1897). “ <i>Zaza</i> ,” (1900). “ <i>Maia</i> ,” (1910). “ <i>Zingari</i> ,” (1913). “ <i>Edipo Re</i> ” (1921).
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PIETRO MASCAGNI (1863).....	{ “ <i>Cavalleria Rusticana</i> ,” (1890). “ <i>Iris</i> ,” (1898). “ <i>Isabeau</i> ,” (1912)
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ALBERTO FRANCHETTI (1860) ..	{ “ <i>Asrael</i> ,” (1888). “ <i>Christoforo Colombo</i> ,” (1892). “ <i>Germania</i> ,” (1902)
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UMBERTO GIORDANO (1863).....	{ “ <i>Andrea Chenier</i> ,” (1896). “ <i>Fedora</i> ,” (1898). “ <i>Mme. Sans Gene</i> ,” (1915). “ <i>La Cena della Beffe</i> ,” (1924).
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* In preparation

The Opera

	<ul style="list-style-type: none"> "Le Villi," (1884). "Manon Lescaut," (1893). "La Bohème," (1896). "La Tosca," (1900). "Mme. Butterfly," (1904).
GIACOMO PUCCINI (1858-1924) . .	<ul style="list-style-type: none"> "Girl of the Golden West," (1910). "Il Tabarro," (1919). "Seour Angelica," (1919). "Gianni Schicchi," (1919). "Turandot," (Posthumous).
	<ul style="list-style-type: none"> "Le Donne Curiose," (1903). "The Secret of Suzanne," (1910).
ERMANNO WOLF-FERRARI (1876)	<ul style="list-style-type: none"> "The Jewels of the Madonna," (1911). "L'Amore Medecin," (1913).
RICCARDO ZANDONAI (1883)	<ul style="list-style-type: none"> "Conchita," (1911). "Francesca di Rimini," (1914).
ITALO MONTEMEZZI (1875)	<ul style="list-style-type: none"> "L'Amore Dei Tre Re," (1913). "Le Nave," (1919).

The direct followers of Verdi were more or less overshadowed by the towering genius of their greater Italian master. It is a strange circumstance that with the exception of Puccini and Wolf-Ferrari, most of the Italian composers are known to fame as composers of only one great work.



ARRIGO BOITO

Arrigo Boito is the composer of but one opera, "Mefistofele," yet in this work he has shown himself to be a master of the Wagnerian principles. In this adaptation of "Faust," as an Italian opera, it must be conceded that Boito has more successfully reproduced the atmosphere of Goethe than has any other opera composer inspired by this story. Boito's dramatic gifts were also an aid to Verdi, for it was Boito who provided the librettos for both "Otello" and "Falstaff."

Amilcare Ponchielli is known for his "Gioconda," a work based on Victor

The Opera

Hugo's "Angelo, the Tyrant of Padua." There is much in "Gioconda" which reflects the influence of both "Aïda" and "Mefistofele." Ponchielli was possessed of great dramatic gifts, and he also understood the strength of pure melody.

Nicolà Spinelli, in his "A Basso Porto," gives a picture of the darkest side of life in Naples. It is the first great Italian opera to deal with everyday life and although the subject, as it here is used, is an unpleasant one, it is a significant fact that in modern music there is found a decided tendency toward the picturing of life as it actually exists. One must acknowledge this realism as one of the results of national expression.

ILLUSTRATIONS†

Mefistofele

1239	{ <i>From the Green Fields</i> }	
	{ <i>Nearing the End of Life</i> }	Gigli
1269	<i>Ave Signor</i>	Chalapiin
—*	<i>L'Altra Notte (They Threw My Child)</i>	

La Gioconda

8084	<i>Enzo Grimaldo, Principe di Santafior</i>	Gigli-de Luca
6830	{ <i>Ah' Pescator, affonda l'esca</i> }	
	{ <i>O Monumento!</i> }	Franci
35833	<i>Dance of the Hours</i>	Victor Symphony Orchestra
7065	<i>Cielo e mar (Heaven and Ocean)</i>	Pertile

Lesson XXV

Puccini

The most popular composer in Italy, since Verdi, was Giacomo Puccini (1858-1924), whose works have been successful throughout the musical world. Puccini's first opera, "Le Villi," appeared in 1884. The strange subject is depicted with the imaginative power of a genius; the orchestration, so descriptive of the weird legend, attracted great interest to its young composer, although the work was not, in any sense, a success.

Puccini's next work, "Edgar," was a flat failure, but in his setting of "Manon Lescaut" he shows his true worth, although the Italian version of the story has never been so successful as that written by the gifted Frenchman, Jules Massenet. It was with "La Bohème" in 1896 that Puccini achieved his first great triumph, for this setting of Mürger's famous novel will ever remain a masterpiece. While it was impossible to make a connected story from the novel, Puccini's four

* In preparation.

† Review the settings of "Faust" made by other composers. Briefly sketch the story of "Gioconda."

The Opera



GIACOMO PUCCINI

scenes from the lives of the joyous Bohemians are so filled with the spirit of the story that the work seems complete and altogether satisfying. The composer has never once forgotten his Italian ancestry, although the style and coloring of the music echoes the spirit of Parisian life. No more popular opera has been produced in recent years than Puccini's masterpiece, "La Bohème."

In 1900 another triumph awaited the composer in the production of "La Tosca," a clever condensation of Sardou's famous drama. Strangely enough "La Tosca" and "Gianni Schicchi" are the only operas by Puccini in which the scene is laid in Italy.

"Madame Butterfly," with its scenes set in Japan, was first produced in Milan in 1904, and was pronounced a failure. It remained for America to recognize the beauty and charm of this work, which has done more to popularize Puccini's name in this country than all his other operas.* The success of the work has spread through Europe, although the Italians still favor "La Bohème" and "Tosca."

In 1910 American critics rather severely arraigned Puccini for attempting the musical setting of the American play, "The Girl of the Golden West." While visiting America for the production of "Madame Butterfly," Puccini saw Blanche Bates in the character of Minnie, and asked Mr. Belasco if he might use as his next libretto "The Girl of the Golden West." The production of this work was awaited with interest and rightly enough the premiere took place in America. Even Puccini's great popularity in this country did not offset the strange combination of American cowboys singing in tones of Italian lyric beauty, and the opera did not meet with the sympathetic interest anticipated by the composer. It was not until the production of the work in Europe that any true appreciation was shown for this opera. Although there are moments of great dramatic strength in "The Girl of the Golden West," there is less of the impassioned Puccini melody than is to be found in his earlier works.

* It should be recalled that when "Madame Butterfly" was first presented in America it was sung in English.

The Opera

In 1919 appeared three short operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," which have met with great success in Europe as well as America. After the composer's death his opera "Turandot" was produced. It has met with but scant success.

Puccini's genius reflects the happy combination of Italian melody as adapted to the Wagner music drama.

Many years ago the great Verdi named Puccini as his rightful successor, and the world has certainly justified Verdi's choice.

ILLUSTRATIONS

Manon Lescaut

1213	<i>Maiden So Fair</i>	Gigli
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†La Bohème

6595	<i>Rudolph's Narrative</i>	Martinelli
6790	<i>My Name is Mimi</i>	Bori
1333	<i>Musetta's Waltz</i>	Bori
6561	<i>Addio</i>	Bori
9259	<i>Quartet</i>	
8069	<i>Ah, Mimi</i>	Gigli-de Luca
1135	<i>Coat Song</i>	Journet
8068	<i>Death Scene</i>	Bori-Schipa

La Tosca

1213	<i>Strange Harmony (Recondita armonia)</i>	Gigli
1346	<i>Love and Art (Vissi d'arte)</i>	Bori
—*	<i>Scarpia's Air (Cantabile Scarpia)</i>	
1208	<i>The Stars Were Shining (E luceran le stelle)</i>	Martinelli

Madame Butterfly

6790	<i>One Fine Day</i>	Bori
—*	<i>Duet of the Flowers</i>	

Lesson XXVI

Mascagni and Leoncavallo

All the greatest of the present Italian opera composers reflect the combination of the Italian bel canto with the principles of the Wagnerian music drama. Although Puccini is the most prolific composer of Italy, Leoncavallo in "I Pagliacci," and Mascagni in "Cavalleria Rusticana," both have achieved universal recognition.

Pietro Mascagni (1863) won his first fame as an opera composer with his "Cavalleria Rusticana," produced in 1890. The success of

* In preparation.

†The entire opera of "La Bohème" has been recorded by artists of La Scala Opera, Music Masterpiece Album M-35.

The Opera



PIETRO MASCAGNI

this work has been phenomenal. The story is a simple Sicilian tale, which Mascagni has set to vigorous music, oftentimes coarse, but always melodious. The over-praise of "Cavalleria" had a serious effect on Mascagni's later works, for he has not again equaled the strength of his first opera. "L'Amico Fritz" and "I Rantzau" were both failures. "Guglielmo Ratcliffe" and "Silvano," both produced in 1895, have never been given outside of Italy. "Zanetto" (1896) is said to be very popular throughout

Italy. "Iris" (1898), based on a Japanese story, has been produced in many cities of Europe and in America. "Isabeau" (1918), won for the composer but moderate success.

Ruggiero Leonecavallo (1858-1919), although older in years than Mascagni, is the composer of but one successful opera "I Pagliacci" (1892); this work being also like "Cavalleria," a setting of a simple Italian tale of everyday life. Although it is but a short work, it is the only one of Leonecavallo's compositions which has scored a genuine success. "La Bohème" (1897) was completely overshadowed by Puccini's setting of the same story. "Zaza" (1900) found little favor in Italy and but a moderate success in America. In 1913 Leonecavallo came to America to produce "Zingari," an opera founded on a Hungarian gypsy theme. There is little in "Zingari" which Leonecavallo had not already expressed in "I Pagliacci." Leonecavallo was too theatrical and sensational in his art to be considered as a remarkable genius. His music is reminiscent of Wagner, Meyerbeer, and Verdi, yet his command of orchestral forces gives an impassioned dramatic strength to all his works. Leonecavallo wrote all his own librettos. After Leonecavallo's death, "Edipo Re," which he wrote for his friend, Titta Ruffo, was given its production.



RUGGIERO LEONECAVALLO

The Opera

ILLUSTRATIONS*

Cavalleria Rusticana (Mascagni)

8109	<i>Siciliana</i>	Martinelli
6637	<i>Turiddu's Farewell</i>	Martinelli
68822	<i>Chorus—Perfume of Oranges</i>	La Scala Chorus
29011	<i>Intermezzo</i>	Victor Orchestra

Zaza (Leoncavallo)

H824	<i>Zaza, Little Gypsy</i> (<i>Zaza, piccola zingara</i>)	Ruffo
736	<i>'Tis a Gentle Smile</i>	Martinelli

I Pagliacci

6587	<i>Prologo</i>	Tibbett
6578	<i>Bird Song</i>	Lewis
4028	{ <i>Opening Chorus</i> <i>Chorus of Bells</i> }	Metropolitan Opera Chorus
1183	<i>Harlequin's Serenade</i>	Schipa
6754	{ <i>Vesti la giubba</i> <i>No, Pagliacci</i> }	Martinelli

Lesson XXVII

Modern Italian Opera

The Italy of today still maintains its supremacy as leader of the opera school, and new works by Italians are constantly appearing. Alberto Franchetti (1860-) has been called "The Meyerbeer of Modern Italy." His best music is written for massive stage effects of a spectacular character. "Christoforo Colombo" was written for the Columbus celebration in 1892. It was produced at that time in Genoa, but it was not heard in America until 1913. "Germania," a setting of the student uprising in Germany during the Napoleon campaigns, was produced in Milan in 1902, and was heard in America in 1910.

Umberto Giordano (1863), although the composer of several operas, did not reach distinction until 1896, when "Andrea Chenier" scored a real success. "Fedora" (1898) was also successful, but "Siberia" (1904) and "Mme. Sans Gene" (1913), met with little favor either in Italy or America. "La Cena della Beffe." Giordano's latest work, is such a remarkable drama that it has added much interest to modern opera repertory.

The greatest genius of opera today is the young Ermanno Wolf-Ferrari (1876), whose works have been received with such great enthusiasm in Europe and America in the past twenty years. Wolf-Ferrari is the son of a German father and an Italian mother. He was trained in the strictest rules of counterpoint by Josef Rheinberger, of Munich:

* A complete presentation of either "Cavalleria Rusticana" or "I Pagliacci" may be heard if desired. See "The Victrola Book of the Opera."

The Opera

then went to Italy, where he spent several years under the guidance of Verdi. The result is a German foundation of composition and orchestration, combined with the Italian melody, giving its expression



ERMANNNO WOLF-FERRARI

in the mould of the Wagnerian music drama. Wolf-Ferrari, in "*Le Donne Curiose*," a setting of Goldoni's comedy, and in "*The Secret of Suzanne*," a little one-act comedy, has displayed a charm and grace which are reminiscent of Mozart. "*The Jewels of the Madonna*," which was given its Italian premiere, under the direction of the composer, by the Chicago Opera Company, in January, 1912,* is one of the greatest operatic works since Wagner. A sordid, unpleasant tale of Neapolitan everyday life is the theme, but Wolf-Ferrari's remarkable dramatic sense (the composer writes his own librettos) has given a perfect picture of

Naples today. Wolf-Ferrari's use of the Neapolitan folk melodies is masterful. No composer since Dvořák has caught the essence of the folk spirit as does the composer in this opera.

"*L'Amore Medicin*," a setting of Molière's comedy, was produced in 1913 with great success.

Riccardo Zandonai (1883) is a recent addition to the list of opera composers of Italy. Zandonai, while influenced by the national idea of modern music, is also exceedingly original in his instrumentation and methods of composition. "*Conchita*," produced in 1912, is a remarkable blending of Spanish folk music and modern impressionism.

"*Francesca di Rimini*," produced in 1914, is an excellent example of the modern music drama of the Italian impressionistic type.

The sensational success of "*L'Amore Dei Tre Re*" (The Love of the Three Kings), produced in New York, January 2, 1913, introduced to the operatic world another youthful genius in Italo Montemezzi (1875), who has been proclaimed as "the legitimate heir to the supremacy of Verdi."

Montemezzi's "*Le Nave*," based on the drama by d'Annunzio, is a gigantic work. but will never attain the universal popularity of "*L'Amore Dei Tre Re*."

Franco Alfano (1877), an Italian by birth, also has been identified as a composer with the modern French school. His greatest

* As Wolf-Ferrari's works, although written in Italian, had all been produced in Germany, this performance was the first the composer had heard where his work was sung in its original form.

The Opera

opera is "Resurrection" after the Tolstoi novel. It was produced in 1902 but was heard for the first time in America in 1925 when it was produced by the Chicago Civic Opera Company with Miss Mary Garden.

ILLUSTRATIONS

Secret of Suzanne

HS40 *Overture* (Wolf-Ferrari)

Toscanini-La Scala Orchestra

Jewels of the Madonna

—* *Rafael's Screenshot* (Wolf-Ferrari)

35976 *Intermezzo* (Wolf-Ferrari)

Fedora

1200 { *My Love Compels Thy Love* (Giordano) }
 { *My Dear Old Mother* (Giordano) }

Martinelli

Andrea Chenier

6707 { *Over Azure Fields* (Giordano) }
 { *As Some Soft Day in May* (Giordano) }

Martinelli

—* *Enemy of His Country* (Giordano)

Ruffo

Resurrection

6623 *Dieu de Grâce* (Alfano)

Mary Garden

La Cena delle Beffe

1240 { *Ah! What Torment!* (Giordano) }
 { *I Disrobed* (Giordano) }

Cortis

1359 { *My Name is Elizabeth* (Giordano) }
 { *Always Thus* }

Alda

Lesson XXVIII

Gounod

The opera in France, up to the middle of the nineteenth century, was entirely influenced by either Italian or German composers. Yet the modern French opera school is one of the strongest forces in the development of the music drama since Wagner.

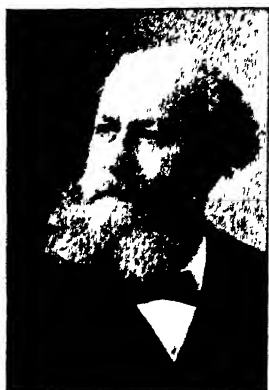
The most popular composer of the early modern French school was Charles Gounod (1818-1893), who was trained in the grand opera traditions of Meyerbeer, but who was also strongly influenced, first by the purity and serenity of Mozart, later by the strength of Wagner.

It was Gounod's original intention to enter the church, and he always retained an interest in religion, which is reflected in much of his composition. Gounod's first opera, "Sapho" (1851), was never really successful, but in his setting of Molière's comedy, "Le Médecin Malgré Lui" (1858), he scored an immediate popularity.

It was not until 1859 that Gounod's reputation was absolutely

* In preparation.

The Opera



CHARLES GOUNOD

established, with the production of his masterpiece, "Faust." No later work by this composer has ever reached the heights of dramatic musical beauty which is found in this setting of Goethe's tragedy. It is strange that this story, so essentially Teutonic in idea, should have appealed so strongly to the French imagination. Berlioz also used the Goethe drama for his dramatic cantata, "The Damnation of Faust" (1846). This work undoubtedly paved the way for the later popularity of Gounod's opera. No work of the nineteenth century French school is so well known or so universally popular as is "Faust."*

"Philémon et Baucis" (1860) was built on the lines of the opéra comique, but "La Reine de Saba" (1862) Gounod returned to the grand opera style again, although neither in this work, nor in "Mireille" (1864) did he achieve the popularity of "Faust." In 1869 the composer's "Roméo et Juliette" was given to the world. This setting of Shakespeare is ranked next to "Faust" in the catalogue of Gounod's works, yet there are many critics, who, although acknowledging the beauties of Gounod's other works, claim immortality only for "Faust."

Gounod was a great musician and a thorough master of instrumentation, yet his dramatic compositions, as one writer says, "seem to hover between mysticism and voluptuousness. This contrast between two opposing principles may be traced in all his works, sacred or dramatic; in the chords of his orchestra, majestic as those of a cathedral organ, we recognize the mystic—in his soft and original melodies, the man of pleasure. In a word, the lyric element predominates in his work, too often at the expense of variety and dramatic truth."

ILLUSTRATIONS

Mireille

6627 *Waltz*

Melius

Faust

7086 *Eren Bravest Heart—Dio possente*

de Luca

19783 *Soldiers Chorus*

Victor Male Chorus

* In giving "Faust" by Gounod, review the Faust legend as it is used in music. The legend of the redeeming power of woman's love is found in all folk legends. On the sea it becomes "The Flying Dutchman"; in the South, "Don Juan"; in the mountains, "Manfred"; in the forest towns, "The Free shooter", in the scholastic towns, "Doctor Faustus."

The Opera

- | | | |
|-----------------------------|--|---------------------------|
| 6618 | Flower Song | Mutzenauer |
| 6558 | Serenade of Mephistophelus | Journel |
| —* | Jewel Song | |
| —* | {She Opens the Window—Elle ouvre sa fenêtre}
{Prison Scene, Part III} | |
|
Romeo and Juliet | | |
| 9206 | Waltz Song | Del Campo |
| 6880 | {Arise Fairest Sun}
{All Hail O Tomb} | Anstau |
|
Queen of Sheba | | |
| H6035 | Lend Me Your Aid | Caruso |
| 35763 | Cortège | Victor Symphony Orchestra |

Lesson XXIX

Opéra Comique in France

In the seventeenth century, opera was divided by Marc Antonio Cesti, of the Venetian school, into *Opera Seria* and *Opera Buffa*, the latter being the name given to the opera in which the story is of humorous character and the dialogue in musical recitative. In France this form was known as *Opéra Comique*, the recitative being spoken. Any work in which spoken dialogue occurred came under this general classification, whether it was of a humorous or dramatic character.†

The real founder of modern French *opéra comique* was Daniel Auber (1782-1871), whose long life enabled him to see the rise of the French school of opera, the reforms of Wagner and the dawn of modern music.

Auber's successor as Director of the Paris Conservatoire was Ambroise Thomas (1811-1896). His greatest work is "Mignon," which was produced in 1866. Like "Faust," this opera is a setting of a Goethe play, "Wilhelm Meister." Although "Mignon" has gained a world-wide popularity it is not heard frequently at modern opera houses. Like Gounod, Thomas went to Shakespeare for the inspiration of his second great work, "Hamlet," which was produced in 1868. It scored a success in Paris, but has been rarely heard outside of France.



AMBROISE THOMAS

* In preparation.

† Bizet's "Carmen" is classified as *Opéra Comique*.

The Opera

Thomas was so impressed by the music written by his contemporaries that much of it is reflected in his works. Therefore his earlier operas show the style of Auber and Halévy, while "Mignon" clearly proclaims the influence of Gounod's "Faust." "Hamlet" is considered by Parisian critics to be the masterpiece of Thomas, yet the music as Streatfeild says is "grandiose rather than grand." Although Ophelia's Mad Scene is ludicrous from a dramatic viewpoint it is brilliantly written music, which delights the soul of every coloratura soprano, as well as her hearers.

Jacques Offenbach (1819-1880) was a German Jew by birth, but as practically his entire life was spent in Paris, his music is far more French in feeling and expression than that of many of his Gallic contemporaries. His operas "Orpheus in Hades" (1858), "The Grand Duchess" (1867) and "The Tales of Hoffman" (1881) are popular favorites in grand opera houses all over the world, though they are in reality operettas. The greatest opera by Offenbach is "The Tales of Hoffman," which is a work of great charm filled with piquant melodies and written with rare musicianship.

Jean Robert Planquette (1848-1903) wrote many excellent light operas quite as popular in England as in France. His "Chimes of Normandy" is his best operetta.

Benjamin Godard (1849-1895) was trained as a violinist but several of his operas were popular in France during his day. Endowed with a beautiful gift for pleasing melody, Godard, who was one of the most prolific of composers, was exceedingly hasty in his workmanship. This is doubtless the reason why his only work heard today is "Jocelyn."

Edouard Lalo (1823-1892) like Godard, was educated as a violinist. He wrote many excellent compositions for his chosen instrument as well as for the violoncello. His best known opera is "Le Roi d'Ys" (1888). Lalo was a more able and sincere composer than Delibes although his rare gift of orchestration and true musicianship is frequently overshadowed by the more sparkling genius of his contemporary.

Leo Delibes (1836-1891) wrote many operettas and ballets. His early opera "Le roi l'a dit" (1873) and his Ballets "Sylvia" and "Coppelia" won for him instant popularity, but his greatest work is now considered to be "Lakmé," in which he followed the exotic Oriental melodic trend established by David. There are many graceful and charming melodies found in "Lakmé," as well as in his Ballets which place Delibes in a class by himself

The Opera

ILLUSTRATIONS

Mignon

- | | |
|--|----------------------------|
| 6650 <i>Overture</i> —(Thomas) | Chicago Symphony Orchestra |
| 6627 <i>Polonaise</i> — <i>I am Titania</i> (Thomas) | Melius |
| 6642 <i>Cradle Song</i> —(Thomas) | Pinza |

Hamlet

- | | |
|---|-------------|
| 6562 <i>Ophelia's Mad Scene</i> —(Thomas) | Galli-Curci |
|---|-------------|

Sylvia

- | | |
|--|-------------------------|
| 1166 { <i>Intermezzo—Valse Lente</i> } (Delibes) | San Francisco Orchestra |
| { <i>Pizzicati</i> } | |

Orpheus in Hades

- | | |
|------------------------------------|------------------|
| 35581 <i>Overture</i> —(Offenbach) | Victor Orchestra |
|------------------------------------|------------------|

Tales of Hoffman

- | | |
|-------------------------------------|--------------|
| 3043 <i>Barcarolle</i> —(Offenbach) | Bori-Tibbett |
|-------------------------------------|--------------|

Lakmé

- | | |
|---------------------------------|--------|
| 1187 <i>Fantasia</i> —(Delibes) | Schipa |
| —* <i>Bell Song</i> —(Delibes) | |

Jocelyn

- | | |
|---------------------------------|---------------|
| 20130 <i>Berceuse</i> —(Godard) | Venetian Trio |
|---------------------------------|---------------|

Lesson XXX

Bizet

The greatest genius of the French opera was Georges Bizet (1838-1875), whose last work, "Carmen," is considered the greatest opera that was ever written.

With Bizet's compositions the influence of Wagner is more keenly felt than in the works of any other French composer. Bizet's genius is first shown in two Oriental works modeled after David, and employing the ideas of Wagner. These are "The Pearl Fishers" and "Djamileh," which, although Oriental and charming, seem scarcely worthy to rank with his masterpiece, "Carmen." It seems hard to realize that when produced in 1875 this great work was received with such coldness that Bizet died shortly after its performance, a broken-hearted man. The



GEORGES BIZET

* In preparation.

The Opera

popularity of "Carmen" has been phenomenal, but it is rightly deserved, for in no modern work has the true dramatic depth of tragedy been more fittingly set to music than in this remarkable picture of Spanish life and character. "Carmen" may rightly be considered national opera, for, although the work of a French composer, the spirit of the Spanish folk has been reflected in every measure of this music.

Although not an opera, the incidental music which Bizet wrote for Alphonse Daudet's drama, "L'Arlésienne," is considered as one of the greatest dramatic works of the modern French school.

Bizet's chief characteristic was the national atmosphere with which he surrounded all of his works. In his two earliest operas the Oriental coloring is most charmingly used, while in "L'Arlésienne" and "Carmen" the warm tones of the south and the characteristic rhythms of Southern France and Spain are remarkably portrayed in the music.*

ILLUSTRATIONS

All of "Carmen" that is possible. See "Victor General Catalog," under the heading "Carmen," in its alphabetical order. There are also several excellent records from "L'Arlésienne." These records are especially good.

9293 Flower Song—"Carmen"

Johnson

8091 {Habanera—"Carmen"}
{Gypsy Song—"Carmen"}

Jeritz

Lesson XXXI

Massenet

The most prolific opera writer of recent times was Jules Massenet (1842-1912), of the French modern opera school. Massenet was graduated from the Conservatoire, winning the Grand Prix de Rome, and after his return from Italy became a professor at the Conservatoire, and also a Director at the Opéra Comique.

Massenet's operas are classed as lyric dramas, and follow the general idea of Gounod, from whom he has inherited a sensuous melodic gift, which is ever the great charm in his works. Massenet also proved himself susceptible to the influence of Wagner; although, even in those operas where the Wagnerian system of guiding themes is most apparent, one ever feels the distinct influence of the French school. His works have had a tremendous vogue in France, England, and America, in the past twenty years. Massenet has used many subjects from all schools and lands as the dramatic foundations for his works. His first successful opera was "Le Roi de Lahore," which was

* For analyses of "Carmen" recordings, see Analyses Section under Bizet, page 383.

The Opera

produced in 1877. "Hérodiade," in 1881, contains some of the best music the composer has ever written, though the spectacle of Salome singing a love duet with John the Baptist, can hardly be considered as dramatically fitting.

"Manon" (1884) is one of Massenet's most beautiful works, for this delicate drama is admirably suited to his style. "Le Cid" and "Le Mage" were regarded as failures, but "Esclarmonde" (1889) marks an important stage in Massenet's career, as his use of the Wagnerian principles now becomes clearly apparent.



JULES MASSENET

For his next work Massenet uses a German text. Goethe's "Werther" (1892), inspiring him with a musical setting considered by many musicians to be his best. "Thaïs" and "La Navarraise" were both produced in 1894 and have proved to be remarkably popular, though hardly to be ranked with the composer's best works. The sentimental quasi-religious appeal of "Thaïs" has proved to be a strong attraction to the general public, though its superficialities are most apparent to the serious musician. "Sapho" (1897), "Cinderella" (1899), and "Grisélidis" (1901), are all works of light calibre, but in 1902 Massenet revealed an almost forgotten genius in "Le Jongleur de Notre Dame," which is a musical setting of an old mediæval legend that is sincere, simple and beautiful in its direct appeal. In 1890 "Don Quichotte," the greatest character study in music of today, made a successful début. Massenet's last work, "Cleopatra," has been presented in Europe and America but has won only moderate success.

ILLUSTRATIONS*

Hérodiade

6604 *He is Good, He is Kind*

Jeritza

Thaïs

1214 *{Tell Me I'm Beautiful}
{Love is a Virtue Rare}*

Jeritza

6578 *Meditation*

Lewis

* The stories of "Manon," "Thaïs" and "Hérodiade" should be sketched. The complete story of "Jongleur" is an excellent one for use in the school, as it is such a good example of mediæval musical life. As this selection is taken from an old French legend, retold by Anatole France, and the music is from an old air, it is a splendid illustration of the adaptation of national composition by our modern composers.

The Opera

Manon

1183 *The Dream*

Schipa

—* *Farewell, Our Little Table*

Les Errinyes

6599 *Élegie*

Ponselle

Hérodiade

—* *Fleeting Vision*

Werther

1187 *Ossian's Song*

Schipa

Jongleur of Notre Dame

6785 *Legend of the Sagebrush*

Journet

Don Quixotte

6693 *Closing Scene*

Chaliapin

Lesson XXXII

Modern French Opera

The French music of today reflects the phase of modern French literature and art, which is known as "Impressionism."† One of the best critics of the time speaks of these composers as "writing the music of tomorrow." It is certainly the most important music of today.



VINCENT D'INDY

Few know that César Franck (1822-1890) ever entered the operatic arena, yet his "Hulda," a Norwegian viking drama, was produced in 1894. The music is of extraordinary power and beauty. As Franck was practically unknown at the time of his death, save by a few immediate followers, the day may still come when "Hulda" and "Ghiselle" (a posthumous opera finished by d'Indy), may be heard at the opera houses of the world.

Vincent d'Indy (1851-), a follower of the school of César Franck, is the most avowed Wagnerian of this group.

His "Fervaa" (1897) was clearly modeled after the patterns of Wagner, but his later works have shown a decided leaning toward the impressionistic school.

Other French modern composers influenced by Wagner were Ernest Reyser and Emmanuel Chabrier.

* In preparation.

† Review Lesson XXVI, Part II, and Lesson XXXIV, Part III. Speak at length on the modern impressionistic school of French literature and art. Review the influence of literature and art on the music of France since the Revolution.

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Ernest Reyer (1823-1909) used the same Nibelungen legends in his "Sigurd" (1884) which Wagner uses in "The Ring of the Nibelungs," although this opera was finished before the Wagnerian Trilogy.

Emmanuel Chabrier (1842-1894) in his opera "Gwendoline" closely follows the Wagnerian pattern.

Gustave Charpentier (1860-) struck a new note in the French opera, when his "Louise" was first heard in 1900. This work, which is the story of an everyday working girl in Paris, is a marvelous picture of the seamy side of the Bohemian life in Paris today. In a certain sense this is a remarkable illustration of national expression. In 1914 appeared a sequel to "Louise" in "Jullien," a composition which is an operatic version of the composer's earlier work, "The Life of the Poet." This work is very intricate and will never meet with the popular success of "Louise."

Claude Debussy (1862-1918) was the most individual genius of the modern musical world. Debussy returned to the old Greek modes for his melodic inspiration, and his music was, as one writer says, "a fluid impressionism." In "L'Enfant Prodigue," his first opera, he hinted at his new forms, but with "Pelléas et Mélisande" he portrayed a marvelous example of the mystery of the poet Maeterlinck, reflected in a musical setting. In his last work, "St. Sebastian" (1911), Debussy carried his ideas still further. Here the lines are declaimed, without musical accompaniment, the music being entirely symphonic in character, and reflecting the action of the piece. We are too near to the music of Debussy to see his works in their proper perspective: only time will tell if this is to be the lasting form of opera in the future.



GUSTAVE CHARPENTIER

A direct follower of Debussy is Paul Dukas (1865-), whose greatest operatic work is his setting of Maeterlinck's "Ariane et Barbe Bleue"; Henri Février (1876-), whose "Monna Vanna" is another Maeterlinck opera; and Maurice Ravel (1875-), whose short opera, "L'Heure Espagnole" has attracted much attention.

Camille Saint-Saëns (1835-1921), the Dean of the French Opera, followed the old form of French grand opera. His Biblical opera, "Samson et Dalila," was produced in 1876, and it is but natural that it

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shows the influence of the old school. But in "Dejanire" (1914) Saint-Saëns clearly shows that he is not in sympathy with the new school of French opera. The work was a failure.

Arthur Honegger (1892) who is known as one of "The Six" is actively engaged in promoting the most advanced ultra-modern music of France through the vehicle of the music drama. His "Judith" produced in America by the Chicago Civic Opera Company in 1927 is one of the most remarkable works of the modern school. Honegger makes his cacophony of actual dramatic significance throughout the work, which is one of the most significant expressions to be found in modern drama.

Other French operas which have won a place in public favor in America as well as France are: "Le Chemineau" and "Le Sauteriot," by Xavier Leroux; "Le Vieille Aigle," by Raoul Gunsbourg; "Aphrodite," by Camille Erlanger; "Mme. Chrysanthème," by André Messager; "Noël," by Frédéric d'Erlanger; "Marouf," by Henri Rabaud.

Several composers of Spanish birth have been identified with the Modern French School. Among them are: Felipe Pedrell (1841-1922), Trilogy "The Pyrenees" (1902); Isaac Albeniz (1860-1909), "Pepito"; Raoul Laparra (1876), "La Habanera" (1908), "La Jota" (1911); Enrique Granados (1867-1916), "Goyescas" (1916) produced in New York.

A follower of Debussy and Dukas is Manuel de Falla (1876). His best known opera is "La Vida Breve," produced in 1913.

ILLUSTRATIONS

Samson et Dalila

6823 *Bacchanale*—(Saint-Saëns)

Philadelphia Orchestra

6590 { *Printemps qui commence* }
 { *Mon cœur sourra ta voix* }

d'Alvarez

H6026 *Voix ma misère, hélas!*

Caruso and Chorus

Louise

6785 *Berceuse* (Charpentier)

Journel

9293 *Depuis longtemps j'habitais* (Charpentier)

Johnson

6623 *Depuis le jour* (Charpentier)

Mary Garden

Ariane et Barbe Bleue

9277 *Preludes Acts II and III* (Dukas)

Continental Orchestra

Lesson XXXIII

The National Opera of Russia

The rise of national opera is contemporaneous with the founding of the national schools of music in Russia, Scandinavia, and Bohemia, in the middle of the nineteenth century. The Slavic nations have

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been those most interested in the development of opera. There is practically no operatic school in Scandinavia."

Modern Bohemian opera is chiefly in the form of the German Singspiel. (See Lesson XIX, Part IV. In the ultra-modern school. Leos Janacek, the Czech composer has met with some success in Central Europe and in America with his realistic opera "Jenufa."

Polish composers have never been prominent in the operatic world although "Halka," a Polish opera by St. Moniusko, has always enjoyed success in its native land. "Manru" 1901, an opera by Ignace Paderewski, is considered a remarkable work but it is not recognized as the foundation of a national opera school in Poland.

The outstanding national school of opera is that found in Russia where the most remarkable of all modern operatic works have been developed. Nothing so startling and unusual has appeared in opera since Wagner's day, as the works that have come from modern Russia.

The combination of the strange fantastic stories of the Russian folk-lore as used by the dramatic writers of Russia, the unusual rhythms and sensuous melodies of the folk music, the power and might of the highly colored orchestration, and the dazzling, almost barbaric splendor of the colorful productions, all make Russian opera the most remarkable dramatic and musical combination which has ever been given to the operatic world.

The Russian singers are highly proficient in the technique of vocal production but they are also all great dramatic artists. The choruses contain the deepest bass voices in the world. The dancers give a vital importance to the ballet, while the producers have combined all the barbaric love of color in their costumes and scenery. The result is a perfection and completeness of detail in the unity of the arts which no other school of opera has ever equalled.

In the early days of Russia, all opera was influenced by the old traditions of the Italian and French Schools. All operas produced there were sung in a language foreign to the common people. It was not until opera was given in the Russian language by Russian singers, that great Russian operas began to be written. The first distinctly Russian opera was written by Michael Glinka (1803-1857), who, by his great work, "A Life for the Czar," laid the foundation of Russian national music. In this opera we find a splendid portrayal of both nationality and patriotism, although it follows the general plan of Italian opera. Glinka's second opera, "Russlan and Ludmilla," while

"In May, 1914, the first opera by Christian Sinding, "The Holy Mountain," was produced in Dessau. This work is not Scandinavian in either subject or musical treatment.

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lacking in the strong national feeling of his first, is, nevertheless, a much greater dramatic work. Neither of Glinka's operas has ever won success outside of his native land.

Another great pioneer in Russian opera was Alexander Sergievich Dargomijsky (1813-1869) whose operas "The Stone Guest" (1872) and "The Roussalka" (1856) foreshadowed the use of the "whole toned scale" on which so much of the modern music of France has been founded. Dargomijsky considered that Glinka, whom he greatly admired, had only touched the lyric side of opera and he made it his object to bring forward the declamatory and realistic ideals which were later brought to their perfection by the genius of Modeste Moussorgsky (1839-1881). In the writing of his operas Moussorgsky had the close association of his colleagues in the "neo-Russian" group, and his great works are remarkable examples of that close fraternal helpfulness which existed among those masters, who were the true founders of the Russian National School. "Boris Goudounow" (1874) by Moussorgsky is the most remarkable example of the Russian National Opera, but "Khovanstchina," finished after the composer's death, is regarded as equally remarkable, though the music is much simpler than that of "Boris."

Anton Rubinstein (1829-1894) wrote many operas which long ago have been forgotten. Several were on Biblical subjects and of those, "The Tower of Babel" (1870) and "The Maccabees" (1875)



MODESTE MOUSSORGSKY

are occasionally given as oratorios in Germany. Of his Russian operas, the best is considered to be "The Demon" (1875), which is still often given in Russia and has also been popular in Europe and America.

Alexander Seroff (1820-1871) whose "Judith" (1863) and "The Power of Evil" (1871) attracted pleasant praise from the great Wagner, was completely under the spell of the Wagnerian Music Drama. So, too, was Edward Napravnik (1859-1916) whose "Doubrovsky" (1895) and "Francesca" (1902) both reflect the Wagner idiom.

Owing to the universal popularity of Tschaikowsky, several of his operas have been heard in Europe and America. Of these the greatest is undoubtedly "Eugen Onégin" (1879), although "Pique Dame" (1890) is also worthy of mention. Tschaikowsky favored the

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Italian school, and his operas show his love of the lyric opera, as portrayed by Mozart. Strangely enough the great dramatic strength felt in Tschaikowsky's orchestral works is utterly lacking in his works for the stage.

One of the greatest of the truly Russian works is "Prince Igor" left unfinished by Alexander Borodin (1834-1887, and completed in 1891 by Rimsky-Korsakow and Glazounow. This is a remarkable historical music-drama, which portrays in a brilliant and colorful manner the adventures of this interesting Russian ruler of early days.

Nicholas Rimsky-Korsakow (1844-1908) wrote several great operas which are genuinely Russian in feeling, though he loved best to use more fantastic subject matter than the crude dramatic stories so popular with Dargomijsky and Moussorgsky. His best operative works are: "The Maid of Pskoff" (1873); "The Snow Maiden" (1882); "Christmas Eve" (1895); "Sadko" (1897); "A Night in May"; "The Czar's Bride" (1899); "The Czar Saltan" (1900); "The Invisible City" (1907) and "Coq d'Or" (Golden Cockerel) (1910).

Of the modern day Russians, Igor Stravinsky (1882) has attracted world-wide admiration for his opera "The Nightingale" (1914) in which the coloratura soprano, depicting the voice of the bird, is seated with the orchestra. With his Ballets, "Bird of Fire" (1910), "Petrouchka" (1911), and "Le Sacre du Printemps" (1913), Stravinsky has amazed and delighted the modern musical world.

The ballet has always been a popular feature of the Russian opera. Many of the greatest Russian composers have employed this form. Rimsky-Korsakow, Tschaikowsky, and Glazounow have written popular and charming ballets.

Other Russian operas are:

CESAR CUI (1835-1918)	<div> " Mandarin's Son " (1859). " William Ratcliffe " (1869). " Mamzelle Fifi " (1903). </div>
MICHAEL IPPOLITOW-IWANOW (1859)	<div> " Ruth " (1887). " Assya " (1900). " Ole von Nordland " (1917). </div>
ANTON ARENSKY (1861-1892) ..	<div> " A Dream of the Volga " (1892). " Raphael " (P o s t h u m o u s) (1894). </div>
SERGEI TANEIEV (1856-1915) ..	Trilogy "Orestes" (1895).
VLADIMIR REBIKOFF (1866)	<div> " In the Storm " (1894). " The Little Match Girl " (Christmas Tree) (1903). </div>

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- SERGEI RACHMANINOFF (1873) { "Alecko" (1893).
 "The Miser Knight" (1900).
 "Francesca Di Rimini" (1906).
 SERGEI PROKOFIEFF (1891) "Love for Three Oranges"

ILLUSTRATIONS

Glinka

- 6534 *Soussanine's Aria*—"A Life for the Czar"

Moussorgsky

- | | |
|--|---------------|
| 9400 <i>Coronation Scene</i> —"Boris Godounow" | Chaliapin |
| 1237 <i>In the Town of Kazan</i> —"Boris Godounow" | Chaliapin |
| H76031 <i>Final Act III (Duet)</i> —"Boris Godounow" | Ober-Althouse |
| 6724 <i>Farewell of Boris</i> —"Boris Godounow" | Chaliapin |

Borodin

- | | |
|--|-------------------------------|
| 9123 <i>Overture</i> —"Prince Igor" | Coates and Symphony Orchestra |
| 1237 <i>Recitative and Air of Prince Galitsky</i> —"Prince Igor" | Chaliapin |
| 6514 <i>Polovetzki Dances</i> —"Prince Igor" | Philadelphia Sym. Orch. |

Tschaikowsky

- | | |
|---|---------|
| H6017 <i>Faint Echo of My Youth</i> —"Eugen Onégin" | Caruso |
| 6604 <i>Farewell Ye Hills</i> —"Jeanne d'Arc" | Jeritza |

Rimsky-Korsakow

- | | |
|--|-------------------------|
| 4066 <i>Song of Shepherd Lehl</i> —"The Snow Maiden" | Zelinskaya |
| —* <i>Go to the Forest</i> —"The Snow Maiden" | |
| 6867 <i>Song of the Viking Guest</i> —"Sadko" | Chaliapin |
| —* <i>Hymn to the Sun</i> —"Le Coq d'Or" | - |
| 20358 <i>Church Scene</i> —"Christmas Eve" | Russian Symphonic Choir |

Arensky

- | | |
|----------------------------------|--------|
| 78504 <i>Serenade</i> —"Raphael" | Dobkin |
|----------------------------------|--------|

Stravinsky

- | | |
|----------------------------------|---------------------------------|
| 6773-1 } <i>Fire Bird Ballet</i> | Philadelphia Symphony Orchestra |
| 6775 } | |

Lesson XXXIV

English Opera

After the death of Purcell (1695), whose "Dido and Aeneas" was the first English opera, the opera houses of England were entirely dominated by Italian composers. All of Händel's works, even those written for England, were written in the Italian language and manner.

* In preparation.

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Yet throughout the eighteenth century it was the custom to supplement all theatrical productions with interpolated English ballads and old songs, to which new verses were often written. In 1728 was produced "The Beggar's Opera," words by John Gay, set to music popular at the time by Dr. Henry Pepusch, a German musician living in London. This work established a form of operetta, which was popular in England through the next century. One of the most famous of the composers of the eighteenth century ballad operas was Thomas Arne (1710-1778), who unfortunately tried to produce "opera after the Italian manner," a hybrid form of grand opera, which was never successful.

Sir Henry Bishop (1786-1855) wrote some excellent "Ballad Operas," many of them being English adaptations of the work of Mozart, Rossini and Boieldieu. Of his many works in this form "Clari" (1823) has always attracted particular interest, because it was here that the song "Home Sweet Home" first appeared.

Michael Balfe (1808-1870), an Irish composer, was in his youth an opera singer in France and Italy, and was therefore thoroughly conversant with the traditions of the operatic stage. He was gifted with a rarely beautiful melodic sense, and wrote many excellent operas. "The Bohemian Girl" was his greatest success. This opera still holds the stage in spite of its saccharine melodies and absurd libretto.

William Vincent Wallace (1814-1865) was another Irish composer who achieved success in English comic opera. "Maritana" (1845) and "Lurline" (1860) were popular in England and America for many years.

Sir Julius Benedict (1804-1885) was of German parentage and was trained in the school of von Weber. He spent his life chiefly in England and his opera "The Lily of Killarney" (1863) is still popular there.

Sir George Macfarren (1813-1887) wrote many stage works, but the only one which has outlived him is "Robin Hood" (1860).

Arthur Goring Thomas (1851-1892) wrote a number of excellent light operas of which "Esmeralda" (1883) was the most popular.

Sir Alexander MacKenzie (1847) in "The Cricket on the Hearth"; Sir Charles Stanford (1852) in several operas, "The Veiled Prophet" (1881), "Canterbury Pilgrims" (1884), "Shamus O'Brien" (1896), and "Much Ado About Nothing" (1901) have also won fair success.

But the outstanding work in opera achieved by any English composer was that of Sir Arthur Sullivan (1824-1900), who with William S. Gilbert, gave to the world the greatest comic operas of the modern

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day. Their early operas, "Trial By Jury" (1875) and "The Sorcerer" (1877), first brought into public favor the unique combination of humor and musicianship, which later was to give the world so much real pleasure. With "H. M. S. Pinafore" in 1878 Sullivan became the most popular musician of the day. "The Pirates of Penzance" (1880) and "Patience" (1881) soon followed, further increasing the popularity of the Gilbert and Sullivan creations. In "Iolanthe" (1882) 'an amazing combination of fairy tale and the hereditary dignity of the House of Lords', Sullivan achieved a triumph. In the "Mikado" (1885) the Savoy Operas reached the climax of their popularity.* "Ruddigore" (1887), "Yeomen of the Guard" (1888), and the "Gondoliers" (1889), while never achieving the great popularity of the "Mikado," are merry, witty and brilliant works.

Sullivan was called by his friends "the English Auber"; by his foes "the English Offenbach," but he owed little to either of these composers. His genius was individual and thoroughly English. No better foundation for a future school of English opera could have been built, than that started by the Gilbert and Sullivan operettas.

A number of English composers of today are working in the form of the modern opera. Many of them are attempting to use folk music as the foundations of these dramatic works. Ralph Vaughn Williams (1872) was the first to make a real success with a work of this type. His "Hugh the Drover" produced in 1924, is based almost entirely on English folk airs. Although little known outside of their native land, the following operas by members of the modern English School have been successfully produced in England.

GRANVILLE BANTOCK	{ "Cadmar" (1892). "Pearl of Ivan" (1896).
DAME ETHEL SMYTH	{ "The Woods" (1901). "The Wreckers" (1906).
FREDERICK DELIUS	{ "Irmelin" (1890). "Koanga" (1904).
GUSTAV VON HOLST	{ "The Revoke" (1895). "The Perfect Fool" (1923).
JOSEF HOLBROOKE	{ "The Children of Don" (1912). "Dylan" (1914).
CYRIL SCOTT	"The Alchemist."

* No works offer such good opportunities for the community opera companies as these light operas. Many high schools and colleges are giving performances of these operas and their example is being followed by the young people in the music clubs of the communities all over the country.

The Opera

ILLUSTRATIONS

D699	<i>Selections from "Beggar's Opera"</i>	<i>Eighteenth Century Orchestra</i>
35819	<i>Gems from "The Bohemian Girl" (Balfé)</i>	<i>Victor Light Opera Company</i>
1146	<i>Home Sweet Home (Payne-Bishop)</i>	<i>Talley</i>
—*	<i>Gems from "Pinafore" (Gilbert-Sullivan)</i>	<i>Victor Light Opera Company</i>
35796	<i>Gems from "The Mikado" (Gilbert-Sullivan)</i>	<i>Victor Light Opera Company</i>
—†	<i>Selections—"Hugh the Drover" (Williams)</i>	

Lesson XXXV

Opera in America

It has been said that the Americans of the present day are the greatest patrons of opera in the world. It is certainly true that the greatest singers of the world are receiving their largest fees to appear before American audiences, while the eyes of all the operatic composers of Europe are looking toward America as the land certain to give them fame and fortune with the production of any great new work. As a further proof of this it will be easy to recall that several of the greatest modern operas have been given their premieres on the American opera stage during recent years, and that their composers have come to America personally to superintend the production. These works are: "The Girl of the Golden West," Puccini; "Goyescas," Granados; "Königskinder," Humperdinck; "The Jewels of the Madonna," Wolf-Ferrari; "Zingari," Leoncavallo; "Edipo Re," Leoncavallo (posthumous); "Isabeau," Mascagni; and "The Blue Bird," Albert Wolff.

American singers have been popular for many years on the opera stages of Europe, and it may be said that the greatest operatic successes of recent years have been won by Americans.

The Metropolitan, the Chicago Civic Opera and the Ravinia Park Summer Opera Companies are regarded as the best opera organizations in the world. While ideal performances of opera are given by these companies in the languages in which the operas were written, there is little attempt being made in America to give equally ideal performances in English.



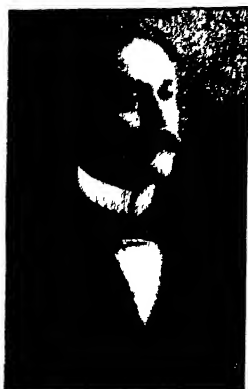
PHOTO WHITE

VICTOR HERBERT

* In preparation.

† See English Gramophone Catalog for recordings by original cast.

The Opera



HORATIO PARKER

A number of American operas have been produced by these organizations, but although several of the works were received with enthusiasm, they were given but few performances.

The Metropolitan Company has produced "The Sacrifice" and "The Pipe of Desire," both by Frederick Converse; "Mona," a remarkable work by Horatio Parker;* "Cyrano," another deservedly successful opera by Walter Damrosch; "The Canterbury Pilgrims," by Reginald DeKoven; "Shanewis," an American Indian opera by Charles Wakefield Cadman; "The Legend," by Joseph Breil. "Cleopatra's Night," and "Azora," by Henry Hadley. The Chicago Opera Association has produced "Natoma" (1911) and "Madeleine" (1917), both by Victor Herbert; "Rip Van Winkle" (1920), by Reginald DeKoven, and the ballets "Boudour" (1920), by Felix Borowski, "The Birthday of the Infanta" (1920), by John Alden Carpenter, "Aglalla" (1924) by de Leone, "The Snow Bird" by Theodore Stearns, "The Light of St. Agnes" (1925) by Harling, and "The Witch of Salem" (1927) by Cadman.

In 1926 The Metropolitan Opera Company produced "The King's Henchman" by Deems Taylor. This work, which is a setting of a dramatic poem by Edna St. Vincent Millay, made an outstanding success.

Much is also being done for the betterment of opera in the smaller cities by the excellent traveling organizations now presenting English versions of the greatest operatic masterpieces.

The greatest musicians of the world agree that within the next decade an American School of Opera will be an accomplished reality.

ILLUSTRATIONS

Natoma (Herbert)

H6147 *Spring Song (I List the Trill of Golden Throat)* (Act II) Gluck
H55200 *Dagger Dance, Act II* Victor Herbert's Orchestra

Shanewis (Cadman)

45495 *Spring Song of the Robin Woman* Elsie Baker

King's Henchman (Deems Taylor)

8103 { *O Caesar, Great Wert Thou* } Tibbett
 { *Nay, Maccus, Lay Him Down* }

* Horatio Parker also won the prize given by the Federation of Music Clubs for the best opera by an American composer. His work, which is entitled "Fairy Land," was produced in Los Angeles, June, 1915.

The Opera

Lesson XXXVI

Modern Oratorio

All oratorios have been influenced by the opera ever since the birth of the two forms. In the modern schools this influence is more keenly apparent in the French and Italian schools, for the oratorios which have come from Germany and England, are much more religious in character. Verdi's great Requiem Mass (1874) was written for Manzoni, the Italian patriot; and while reflecting the style of the composer, it shows a real advance in religious feeling compared with the Italian church compositions at the time of Rossini. On his accession to the Papal See, Pius X ordered the return to the Gregorian Chant, and the influence of this truly religious reformation in music is already strongly noticeable in the masses of Don Lorenzo Perosi (1872), who has united the style of Palestrina with modern dramatic expression.

"*La Vita Nuova*" (1903) is a most beautiful oratorio by Ermanno Wolf-Ferrari.

In France, Charles Gounod wrote three oratorios which are reflective of the same style as his operas. These works are "*Messe Solennelle*" (1850), "*Redemption*" (1883), "*Mors et Vita*" (1885).



CAMILLE SAINT-SAËNS

Saint-Saëns' Biblical opera, "*Samson et Dalila*" (1877), is frequently presented on the concert stage as an oratorio. His Biblical opera "*Le Déluge*" (1875) is rarely given except in the form of oratorio.

"*The Seven Last Words of Christ*" (1867), by Théodore Dubois (1837), is another excellent example of the French style.

But the greatest French work in this form is unquestionably "*The Beatitudes*," by César Franck (1822-1890), who also wrote two other oratorios, entitled "*Ruth*" and "*The Redemption*."

Gabriel Pierné (1863) is the most conspicuous figure in French Oratorio today. His greatest work is "*The Children's Crusade*" (1905).

In the German school the most remarkable oratorio is the "*German Requiem*," of Johannes Brahms, which is regarded as the greatest modern composition for chorus.

The Opera



MAX BRUCH

Max Bruch (1838-1921) of the German school, wrote several excellent cantatas, among them "Frithjof," "Fair Ellen," and "Odysseus."

Of the younger German composers, Georg Schumann (1866-) has produced a choral work, a remarkable oratorio based on the story of "Ruth."

Antonin Dvořák left three excellent choral works, "Stabat Mater," "St. Ludmilla," and "Requiem Mass," which are often given.

Grieg's cantata, "Olaf Trygvason," is an example of national expression.

The greatest modern oratorios of the school of Händel are the three works by Edward Elgar, of England, "Caractacus," "The Apostles," and "The Dream of Gerontius."

The greatest oratorio by an American composer is "Hora Novissima," by Horatio Parker, which is considered one of the finest examples of modern oratorio.

Another outstanding American oratorio is "The Pilgrim's Progress" by Edgar Stillman Kelley.

A number of excellent cantatas were written by American composers in celebration of the Tercentenary of the Landing of the Pilgrims. Among the best of these works are: "The Rock of Liberty," by Rossiter G. Cole, and "The Landing of the Pilgrims," by Louis Adolphe Coerne.†

ILLUSTRATIONS

6708 *Panis Angelicus* (Oh Lord Most Holy) (Franck) In Latin McCormack

H6271 *Agnus Dei* (Lamb of God) (Bizet) In Latin Schumann-Heink

The Redemption (Gounod)

—* *Unfold Ye Portals*

Requiem (Verdi)

6028 *Ingemisco* (Sadly Groaning)

Caruso

Requiem (Brahms)

9395 *Ye That Now Are Sorrowful*

Florence Austral-Royal Opera Chorus

Dream of Gerontius (Elgar)

D1242 { *Praise to the Holiest*
And Now the Threshold
 D1243 { *Go, in the Name of Angels and Archangels*
Come Back, O Lord, How Long }

Royal Choral Society

* In preparation.

† The National Federation of Music Clubs awarded the five thousand dollar prize for the best setting of the oratorio, "The Apocalypse," to Paulo Gallico. This was produced at the biennial of the Federation, June, 1921.

The Opera

SUGGESTIONS FOR REVIEW

Give the composer, his period, nationality, and school. Briefly state what type of music is found in each selection and what voices are heard:

- Benediction of Swords—"Huguenots."
- Largo al Factotum—"Barber of Seville."
- Habanera—"Carmen."
- Wotan's Farewell—"The Valkyrie."
- La Donna è mobile—"Rigoletto."
- Duet of Flowers—"Madame Butterfly."
- Brünnhilde's Battle Cry—"The Valkyrie."
- Comfort Ye My People—"The Messiah."
- If With All Your Hearts—"Elijah."
- My Heart at Thy Sweet Voice—"Samson and Delilah."
- Prize Song—"Meistersinger."
- Sextet—"Lucia."
- Ah fors' è lui—"Traviata."
- Cujus Animam—"Stabat Mater."
- Toreador Song—"Carmen."
- Jewel Song—"Faust."
- Invocation—"Magic Flute."
- I Have Lost My Eurydice—"Orpheus and Eurydice."
- Largo—"Xerxes."
- The Fatal Stone—"Aïda."
- Church Scene—"Christmas Eve."
- O God, Protect Her—"La Vestale."
- Voi che sapete—"Marriage of Figaro."
- Prisoners' Chorus—"Fidelio."
- Could I Believe—"La Sonnambula."
- Good Night Quartet—"Martha."
- My Love Compels—"Fedora."
- The Moon and I—"Mikado."
- Stizzoso, mio stizzoso—"La Serva Padrone."
- Serenade of Mephistopheles—"Faust."
- Depuis le jour—"Louise."
- Guide Thou My Steps—"The Water-Carrier."
- Spring Song—"Natoma."
- My Tears Shall Flow—"Rinaldo."
- Nearing the End of Life—"Mefistofele."

Analyses

Records are arranged according to the alphabetical order of the names of the composers or by nationality when no composer is given

These short analyses are guides for the study of the records suggested as illustrations for the previous lessons. They are necessarily condensed and should be expanded by the teacher from personal wide reading and experience. We have given the translations of the principal selections, but not of those sung in English or of which the words are well known or easily obtained from other sources.

The new edition of "The Victrola Book of the Opera," containing the stories of one hundred and sixty-five operas, will be indispensable in presenting operatic numbers. The words of all the principal operatic arias will be found in that book.

A splendid list of analysis of lighter works is also given in "Music Appreciation with the Victrola for Children."

20745 *Columbia the Gem of the Ocean*

à Becket

Thomas à Becket, an English composer, is credited with the authorship of this song, which, it is said, he wrote for a famous singer of his day, named David Shaw. Shaw made the song so popular that his name was used as that of the author on the first published copies. Some authorities say that à Becket only wrote the words, which he set to an old English tune. The first edition, credited to Shaw, appeared in 1843. However, authorities today feel that à Becket wrote the music and Shaw the verses. The English sing the same air to a song entitled, "Britannia, the Pride of the Ocean." [Lesson XIV, Part I.]

1244 *Malagueña*

Albeniz

This is a violin arrangement by Kreisler of a charming Spanish dance by Isaac Albeniz. The Malagueña is a slow, sensuous dance of Oriental type, which takes its name from the province of Malaga. The accompaniment in $\frac{3}{8}$ time is furnished by a guitarist and the dancers instinctively reflect the syncopated rhythm, by clicking their heels or by the use of the castanet. This Malagueña by Albeniz is full of that exotic charm which gives to Spanish dance music an atmosphere quite individual. The Trio is a very beautiful example of Oriental melody. [Lesson XIII, Part I; Lesson XX, Part I.]

1271 *Under the Palms (Sous les Palmier)*

Albeniz

Don Isaac Albeniz (1860-1909) was the great court pianist of his time, winning his greatest success with his piano compositions, which have been called "the soul of modern Spain." His works are ranked with those of Debussy and Ravel as among the most interesting of the modern school of Impressionists. Albeniz made a special study of the folk music of Spain, and folk characteristics are very pronounced in all his music. He is regarded as the pioneer in the modern renaissance of Spanish music. This selection is an excellent example of the composer's style in piano composition. [Lesson XXXII, Part II.]

—* *Overture—"The Improvisator"*

d'Albert

"The Improvisator" is the sixth opera written by the brilliant pianist-composer, Eugene d'Albert. This work was produced in 1902. The story is founded

* In preparation.

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on Victor Hugo's tragedy "Angelo, the Tyrant of Padua." The action takes place during carnival days in the 16th century. The opening of the Overture depicts the arrival of King Carnival, who with his scepter calls forth the gay revelry of the citizens. The principal theme is in the form of an Italian tarantelle, which is contrasted with a more melodic theme given out by the strings. The Overture follows freely the regulation pattern, but is filled with the gaiety and happiness of the true carnival spirit. [*Lesson XX, Part IV.*]

6623 *Prayer "The Resurrection"*

Alfano

This beautiful and dramatic prayer is sung by Katusha in Act II of Alfano's opera, "The Resurrection," which is based on the Tolstoy novel. Deserted by her lover Dmitri, yet still loving him and believing that he would surely come to her aid if he knew of her condition, the unfortunate peasant girl has come to the railway station in the hope of getting a glimpse of him as his regiment changes trains. It is cold and snowy. Waiting on the platform, Katusha sees the familiar *ikon* and bowing before it utters this tragic appeal to her God. As she sings, Dmitri, with a woman on his arm, passes through to the waiting train. [*Lesson XXVII, Part IV.*]

20161 *Serenade*

d'Ambrosio

Alfredo d'Ambrosio (1871-1915) was an Italian violinist who was a pupil of Sarasate and Wilhelmj. For many years he was the leader of a string quartette at Nice and also taught violin there. He wrote many excellent violin pieces of which this Serenade is a well known favorite. [*Lesson X, Part III.*]

20166 *Yankee Doodle*

American

One of the most universal folk tunes of the world is the air set to the words, "Yankee Doodle Came to Town—." It is found in southern France where it is sung as a vintage song in wine-pressing time. In Holland, it is sung by the laborers. It is a popular dance-song of the Pyrenees. During the reign of Charles I in England it was a popular nursery song, and became a satirical political song in Cromwell's time. The American version, which we sing, was a satire written on the Continental Army by Dr. Richard Shackleburg. But, instead of being popular with the British army, it became the song of the "Yankees" themselves. [*Lesson XIV, Part I.*]

21751 { *Away for Rio* *Blow the Man Down* } *Chanteys*

American

Possibly the most interesting of any work songs are the sailor chanteys, which are the legacy to folk song from the American sailors of the early nineteenth century.

The derivation of the word itself has been the cause of considerable controversy. Whether it comes from the French root, "Chant," or from the lumbermen of Canada, whose homes were known as "Shanties," has not been determined. This type of song, often spelled "Shanty" is a typical work song, which, with the disappearance of sailing vessels, is fast becoming obsolete among sailor folk.

In the old days, when sails must be pulled and hauled, when anchors were raised, and bilge water was pumped by hand, the work was materially aided by song. Every sea-going vessel had one sailor, known as the "Chanty man." His strong clear voice would ring out in the rhythmic melody of a well-known chanty, the other men, joining in and accenting the tones as they pulled the rope. The

Analyses

"bunt," or chanty used for the reefing of sails, was quite different from the song used for pumping, or again, for the hauling of the anchor.

As the pumping was a monotonous up and down motion, the pumping chanty was usually a connected narrative song with endless verses, many of them improvised. The anchor-raising or "capstan chanty" was also of a narrative type, as this work too was of a more monotonous character. The hauling chanteys were sung by the "chanty man," with the chorus singing the refrain as they pulled on the ropes, the musical rhythm being an undoubted aid in stimulating them to greater effort.

There are many traditional chanteys, all having various sets of words. Two of the best known are: "Away for Rio" and "Blow the Man Down." [*Lesson XXXVI, Part I.*]

35844 *Medley of Civil War Songs*

American

At no period of the world's history did any one country produce so many great patriotic songs as did America during the four years of the Civil War. Many of these songs are still sung in our homes and schools today but unfortunately we are neglecting some and forgetting others, which also well deserve to be remembered.

The great hero, Robert E. Lee, once said that if his Confederate army had possessed such tunes as "Marching Thru Georgia," and "The Battle Cry of Freedom," the outcome of the war might have been different.

The "Battle Cry of Freedom" is one of the greatest songs which came from the Civil War. This song was written by George F. Root, a famous musician who lived in the village of Hyde Park, Illinois, which is now a part of the city of Chicago. President Lincoln had issued his second call for troops but the recruiting officers in Chicago had been finding it difficult to arouse patriotic enthusiasm. Mr. Root felt that a new song might help and the morning that he read the President's proclamation he wrote the words and music for this song. The ink was scarcely dry on the paper when the two Lombard brothers, who were the great singers of the day, came in to Mr. Root's music store and told him that they were to sing that noon at the mass meeting, in the City Hall Square, when the President's message was to be read. Mr. Root showed them his new song and they were delighted with it. They tried it over a few times, then all went to the meeting. After the second verse was sung the great crowd began singing the chorus and the Lombard brothers sang the song over and over until all were singing it.

From this occasion the song went into the army and President Lincoln himself wrote and thanked Mr. Root for the great service he had given his country and told him his songs had aided in the winning of the war. Mr. Root also wrote several other fine songs that are still popular. It is said that his song "Tramp, Tramp, Tramp the Boys Are Marching" kept up the spirits of many poor lads who were doomed as war prisoners in Andersonville and Libby prisons.

The best tune written during the Civil War was "Marching Thru Georgia," which is the most typically patriotic air of the period and ranks with "Dixie's Land" as being the best American popular song. Unfortunately, it serves now to bring back an event in Civil War history, which cannot be remembered by a united country and the song therefore is not popular in the South and probably never will be sung there. Several attempts have been made to write new verses to this great tune but they have not been successful. Both the words and the music of "Marching Thru Georgia" were written by Henry C. Work, a young musician, who was a clerk in Mr. Root's music store in Chicago.

A popular Civil War song which is still universally sung is "Tenting Tonight on the Old Camp Ground." This was written by a young man in New Hampshire

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named Walter Kittridge. He was unable to join the army on account of poor health so he devoted himself to the cause of good music in the camps. Kittridge published a Union song book in 1861. In 1862 he wrote this song, which became at once very popular not only in the camps, but also in the homes of the North. He wrote several other songs but this is the only one that is known today.

There were a few songs written that were more jolly than these. "When Johnny Comes Marching Home Again," which was the "Over There" of the Civil War days, was written by the old band leader, Patrick Gilmore, who wrote his songs under the name of "Louis Lombard." Gilmore loved the old Irish tunes and he made a great success playing, "The Girl I Left Behind Me," which was an old Irish song. It became the popular thing for all the bands to play this tune when the boys marched away to war, so Gilmore thought he would write a tune to be played when the boys came home and "When Johnny Comes" was the result. It was played always when the troops marched home and it also became popular for use when they marched away. [*Lesson XIV, Part I; Lesson XXXVI, Part I.*]

21751 { *Sourwood Mountain* } American
 { *Billy Boy* }

"Sourwood Mountain" and "Billy Boy" are American mountain tunes that are found, with a great variety of verses, not only in the Appalachian Mountains, but also in the hills of New England. These particular songs belong to the classification of "Nursery Songs," for, although there are innumerable verses, there is always a definite refrain to be noted.

"Sourwood Mountain" is a song for children. The first verse runs:

"Chickens a-crowing in Sourwood Mountains
 Hey diddy ump, diddy iddy um day
 Get your dogs and we all will go hunting,
 Hey diddy ump, diddy iddy um day."

"Billy Boy" is a conversation between a mother and her son regarding the qualifications of the maiden he has chosen. This type of "Dialogue Song" is found in the folk music of every country. [*Lesson XXXVI, Part I.*]

19867 { *Zeb Turney's Gal* } American
 { *Naomi Wise* }

Two Appalachian mountain ballads, the tunes of which have been the possessions of mountaineer folk since Elizabethan days. They have been handed down from one generation to the next for two centuries. Naomi Wise has been called one of the best and most universally known of all the ballad tunes now heard among the mountain whites. It is said there are thirty or more variants of this tune. The version here used is an excellent example of the simple English ballad. A ballad tells its story in direct fashion, in easy verse, with a little trick of repetition of a line, or part of a line in each verse. As the subject of most ballads is of a tragic mould, we have in this primitive form of poetry the germ of a complete drama. Vernon Dalhart, the singer of these selections, has been very successful in collecting many old mountain tunes, and adapting them to the taste of the public of today. [*Lesson XXXVI, Part I.*]

20228 *Il bianco cigno* Arcadelt

Jacob Arcadelt (1514-1575) belongs to the Fourth Period of the Netherland School and was contemporaneous with Orlando de Lassus. As de Lassus carried Netherland School teaching into Bavaria, so Arcadelt took the principles to

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France. Previous to his residence in Paris, Arcadelt was a chorus-master at St. Peter's in Rome. Many motets and masses from his pen are in the collection of the papal chapel, yet the majority of the works written at this time were secular in character. Most of the great Madrigals, for which he was famous, date also from this period. The latter part of his life, which was spent in Paris, where he was in the service of the Duke of Guise, he devoted almost exclusively to sacred composition. It is as a composer of Madrigals that Arcadelt is famous. This air is from one of the Madrigals for four voices and is one of the best known songs of this period. The words are:

"The white swan sings of love and I too will sing as I reach my life's end
The swan died in a strange way but I am dying happy. I am full of joy and desire
and feel no pain in death. I would willingly die the same death a thousand times.'
[Lesson V, Part II]

21622 *Ave Maria (Homophonic Style)*

Arcadelt

Jacob Arcadelt (1514?-1560?) was one of the most famous of the distinguished Netherland Masters who taught in Italy during the 16th century. Born in the North, Arcadelt went as a young man to Florence and later to Rome, where he was singing master at St. Peters. He wrote many motets for the church but it is as a composer of Madrigals that Arcadelt is noted. His "White Swan" is considered by authorities to be the most perfect of all Madrigals. This "Ave Maria" was transcribed by Liszt, and was arranged in its present form by Sir Henry Bishop. Its authorship is doubtful although it is attributed to Arcadelt. [Lesson V, Part II.]

1262 *Il Bacio—"The Kiss"*

Arditi

Luigi Arditi (1822-1903) was an Italian pianist and composer who, though born in Italy, spent most of his life in foreign lands living in Havana, New York, London and Constantinople. He made many concert tours to Germany, Austria and Russia and was known throughout the world as a great operatic conductor. He left many songs, the most famous being this waltz song, "The Kiss," which has ever been a popular favorite among coloratura sopranos. [Lesson II, Part I.]

78504 *Serenade from "Raphael"*

Arensky

In 1894, just before Arensky became director of the Imperial Chapel, Petrograd, he wrote his second opera, "Raphael." This work is in one act; it was composed for the first Congress of Russian Artists at Petrograd in April, 1894. The Serenade from this opera is known for its lovely melody, and is a favorite with Russian tenors.

Full of tender passion my heart dreams on,
And songs of love pour forth.
Patiently and tenderly her glance beams,
And in it gleams the light of countless stars.
With trembling heart, and warm embraces,
I am in a sea of dreams.
Oh, how I love! There are no words to express it!
I feel both wretched and sweet.
Oh, how sweet are my feelings!

[Lesson XXVII, Part II; Lesson XXXIII, Part IV.]

B-2453 *The Lass with the Delicate Air*

Dr. Arne

This charming old English song belongs to the eighteenth century. Dr. Thomas Arne lived from 1710 to 1778, and was not only an excellent performer on the violin and spinet, but also conducted both choruses and orchestras. In his day he was

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regarded as the greatest English composer after Henry Purcell. His music all reflects the over-elaborate style of his period. Some recent authorities claim this song was composed by Michael Arne, a son of Thomas. [Lesson XXXV, Part I.]

22008 *Overture—"Fra Diavolo"*

Auber

The greatest comic opera of the early nineteenth century was "Fra Diavolo," by Daniel Auber (1784-1871), which was produced in Paris in 1830. As Bie says, "This work is the most charming thing that the French musical spirit has produced; a jolly text, overlaid with a music so charmingly mobile, so genially amiable, of such unbounded humor, so rich in ideas, so full of harmless pleasure and worldly chivalry, that it constitutes a laughing victory of a finely drawn, yet temperamental art, over a content that amounts to nil." Although Auber was a pupil of Cherubini, who no doubt expected greater fame in the field of serious composition from his pupil, he is now remembered for his delightful overtures, and for his *opera comiques*, of which this opera is the most notable example. (For the story of the opera, consult Victor Book of the Opera.) [Lesson XV, Part IV.]

78598 *Alpentans Ländler*

Austria

An outstanding feature of all Austrian and Swiss folk music is the constant use of waltz rhythms and yodel refrains. The most popular dance is the "Ländler" which came from the district of Landel in the Enns Valley of Lower Austria. This is a slow dance in triple rhythms, sometimes called "Tyrolienne." [Lesson XXIV, Part I; Lesson XIX, Part III.]

6599 *Ave Maria*

Bach-Gounod

This beautiful setting of the great religious text "Ave Maria" was re-written in its present form by Gounod. The French composer used for his musical theme the first prelude from Bach's "Well Tempered Clavichord." He added another melody to that of Bach's, but retained all the religious simplicity of Bach's first expression. This aria is sung in Latin, and the obbligate to the soprano voice is played by the violin. [Lesson X, Part II.] (Optional.)

6635 *Adagio from Toccata in G Major*

Bach

Opening in the minor the cello announces the theme, with a stately piano accompaniment, and sings it appealingly, tenderly, and beautifully. [Lesson X, Part II.]

—* *Aria—My Heart Ever Faithful*

Bach

Bach wrote 295 church cantatas, of which there are about 200 in existence. Almost all of these works were written during the latter part of Bach's life, while he was living in Leipsic. As director of the St. Thomas Church Choir, Bach's duty made it necessary for him to compose and have ready a new composition for each church day. Many of these works were laid aside after one hearing. Through the efforts of the Bach Society, started by Robert Schumann, who had been stimulated in his endeavors by the enthusiasm of Mendelssohn, many of these cantatas and oratorios have been restored to the world. It is interesting to note in the later cantatas of the Leipsic period the great stress Bach laid on the instrumental accompaniment.

"My Heart Ever Faithful" is from the cantata "For God So Loved the World." No composer of later days has been able to express more remarkably the joyous rapture of thankfulness to God, the Creator, than did Bach in this aria.

[Lesson X, Part II; Lesson V, Part IV.]

* In preparation.

Analyses

5040 } *Concerto in D Minor for Two Violins*
5041 }

Bach

This noble work dates from the period 1717-1723, when Bach was Music Director to Prince Leopold of Anhalt-Cöthen. This Prince, who was an ardent music-lover, was so devoted to Bach that he took the composer on all his journeys. The Prince had an inferior organ, but his small orchestra was the finest chamber-music organization of the time. It is therefore but natural that Bach should have neglected organ and church music during the years he was in the service of the Prince. The finest instrumental numbers by Bach date from this period. Philipp Spitta (1841-1894), Bach's greatest biographer, declares this concerto to be the best of any Bach composition. In Bach's day the term *Concerto* was the name given to any large instrumental composition used for concert purposes. The larger concertos with the two divisions of soloists and accompanists, were known as *concerti grossi*, and from this form our present symphony developed. In his Concertos Bach generally confined himself to but three movements: the first devoted to fugal development (it often follows the pattern of the Lully Overture); the second in song form; and the third a rapid, and brilliant rondo or gigue. This work is in a certain sense a *concerto grosso*, in that the two choirs are used: the two violins as soloists playing against the string quartet as orchestra. The form of the first movement is fugal in character, the second is a most beautiful song, while the Finale is in the rapid, gay style of the period. Students should hear this record many times. They should listen to the alternating choirs of soloists and orchestra, and also listen to the individual voices of the two violins. It is only after repeated hearings that one is able to appreciate the true beauty and worth of this exquisite composition. [*Lesson XXIV, Part III.*]

19956 *Fugues for Three and Four Voices—Volumes One and Two*

Bach

These fugues, taken from "The Well Tempered Clavichord" are here recorded by instruments of different voices, in order that the listener may more easily follow each separate melody. The three-part fugue is given by violin, clarinet and piano; the four-part fugue by violin, clarinet, bassoon and piano. They should be compared with the Fugues for two voices by Klawwell given on the reverse side. [*Lesson XXIV, Part III.*]

E 424 *Little Prelude and Fugue in G Minor*

Bach

As its name implies this is a "Little" fugue for organ. The class should try to follow the voices as they are heard in this record. [*Lesson XXII, Part III.*]

9124 { *Prelude and Fugue in C Major* }
 { *Prelude and Fugue in C Minor* }

Bach

These are the first two Preludes and Fugues in Bach's "Well Tempered Clavichord." The melody which Gounod arranged as the air of his famous "Ave Maria" is the theme of this first Prelude. [*Lesson X, Part II; Lesson XXIV, Part III.*]

Mass in B Minor

Bach

D 1127 *Gloria in Excelsis Deo*

D 1113 *Crucifixus*

D 1114 *Qui Tollis*

D 1123 *Sanctus*

D 1113 *Patrem Omnipotem (Credo II)*

D 1114 *Hosanna in Excelsis*

This work, regarded as one of the monumental works of all music, was begun by Bach in 1729, and not finished before 1737, when he was 52 years old. During

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his period as organist at St. Thomas Church, Leipsic, he was greatly annoyed at the petty bickerings and criticisms of the board in charge, and was anxious to have an official post under the patronage of royalty. With this object in view, he dedicated the Kyrie and Gloria of his B Minor Mass to Friedrich August, the reigning Duke of Saxony and was later rewarded with an official post which gave him some security from petty annoyances. It is noteworthy that he adapted this Mass to the uses of both the Roman and German Lutheran services, but there is no record of the work ever having been performed completely during Bach's life. Following the discovery of the Bach manuscripts by Mendelssohn in 1829, interest in Bach was rekindled throughout Europe, and a performance of the complete B Minor Mass was given in Berlin in 1835. The first performance in England was that of the Royal Choral Society, on April 26, 1876. The above records were made of the performance by the same society exactly fifty years later, in the Albert Hall, London. America did not hear this colossal work until March 20, 1900, when it was given in the first Bach Festival at the old Moravian Church, Bethlehem, Pa. under the direction of Dr. J. Fred Wille.

Of the twenty-four separate parts, the outstanding ones are by chorus, much of the writing being in five parts, for two sopranos, contralto, tenor and bass. The Gloria in Excelsis, the fourth part, is of vigorous rhythm, accentuated by trumpets, and is developed from two musical subjects. *Qui Tollis* is a four-part chorus, in fugal form, with flutes and strings, and is sincerely pathetic in feeling. *Patrem Omnipotem*, the Credo II, follows the form of the Roman Mass more severely, probably because it contains snatches of an ancient plain-song of the Roman Church. Its accompaniment is remarkable in that it accents the statement of affirmation. Now comes the most deeply emotional part of the entire Mass, the *Crucifixus*, with a remarkable use of a chromatic ground bass, and excellent use of the bass voices. The *Sanctus* is written for a massive chorus divided into two parts. Following this is the *Hosanna*, in the same key, in which the master exhibited his remarkable invention in writing for alternating choirs in the old antiphonal manner. [*Lesson X, Part II; Lesson I, Part IV.*]

D 1053 *Partita in B Flat—Prelude and Allemande*

Bach

There has always been great doubt as to the dates and opus numbers of the various Bach works. However, the set of Partitas for Clavichord of which the one in B Flat is the first, have been placed in the year 1726. Bach had written his French and English Suites and now turned his attention to the early German form. This Partita, like those of the old town pipers, opens with an Allemande which Bach has furnished with a short miniature Prelude of tender intimate grace and exquisite finish. The Allemande is a graceful happy German conception in marked contrast to those which Bach wrote for the English Suites.

The third movement is a Corrente and here Bach uses the German spelling and is seemingly experimenting with an unusual type of this merry old dance. This Corrente is quite different in style from the Courantes in the French forms he had previously used. Two dainty Minuets follow, one being used as the Trio of the other. The closing Giga is most brilliant and of a graceful lilting rhythm quite unlike the more rapid Italian Giges of the time. Harold Samuel who plays this Partita is regarded as the greatest living Bach interpreter. [*Lesson XXI, Part III; Lesson XXIII, Part III; Lesson XXIV, Part III.*]

D 1053 *Partita in B Flat—Corante*

Bach

The Corante or Courante is a graceful rapid dance which was popular at the famous courts of Europe for three centuries. It takes its name from the French

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“Courir” or the Italian “Correre,” both words meaning “to run.” It was a moderately rapid dance which had many rapid runs and figured passages. In Italy it was always regular and even; in France it was often found with unequally divided measure.

The Courante was a great favorite with Queen Elizabeth. Louis XIV is said to have spent hours every day practicing this dance. The composers of the 18th century delighted in using the Courante as it gave them an opportunity for the display of technical agility. Many composers, especially those of the English and French Schools, used this dance, sometimes for the second number, but often for the Finale of their Partitas. [*Lesson XXIII, Part III; Lesson XXIV, Part III.*]

The Passion According to St. Matthew

Bach

D 1084 *We Bow Our Heads*

DB 907 *Have Mercy, Lord, on Me*

Bach's St. Matthew Passion was first performed in the St. Thomas Church, Leipsic, on Good Friday, 1729. Performances continued until the end of the century, and then the work appears to have been forgotten until its discovery by Mendelssohn in 1829. Its first performance in America was given in New York under Dr. Damrosch on March 18, 1880. In April, 1892, it was first sung by the Bach Choir in the Old Moravian Church in Bethlehem, Pa. Bach wrote works in the form of the Passion Music according to the text of each apostle. The St. Matthew Passion Music is regarded as the greatest. It is a stupendous work, calling for the use of two complete choirs, two orchestras, two organs, with recitatives and soloists. It is in two parts, which were divided in the olden days by a sermon. The evangelist (tenor) relates the events of the Passion while the words of the Biblical characters are transferred to soloists and chorus, the chorales being by the entire congregation with the choirs. The solo “Have Mercy, Lord,” is No. 47 in the Novello score, and follows the description of the apostle Peter's denial, in which his remorse is transferred to the singer. The beautiful chorus, with organ accompaniment, was recorded by a special chorus of mixed voices in Westminster Abbey, London. [*Lesson VIII, Part II; Lesson XXII, Part III; Lesson V, Part IV.*]

6621—*Sarabande*

Bach

The Sarabande was a popular folk dance of Spain, which in the eighteenth century became a favorite with classic composers. Bach uses the Sarabande frequently in his Partitas and Suites. This stately and dignified dance in three-four measure is admirably adapted to the contrapuntal style of compositions for which Bach was famous. [*Lesson X, Part II; Lesson XXIII, Part III.*]

6914 }
6915 } *Suite No. 2—B Minor*

Bach

Bach wrote this work while he was Capellmeister for the young Prince Leopold of Anhalt-Cöthen, at whose court the great composer remained from the years 1717-23. For this Prince and his friends Bach composed a number of orchestral works of which four Suites are the best known. Bach himself called these works “Overtures,” but when they were published the French term of “Suite” was given to them. The “Suite in B Minor” was written originally for flute and strings, the flute being the most popular instrument of the German courtiers, because of Frederick the Great's fondness for this instrument.

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This work begins with the customary overture, which is constructed on the regular Lully pattern, the slow introduction being followed by a rapid four-voiced fugue, constructed from a subject announced by the flute and first violins. A slow Coda ending brings the movement to a conclusion.

The second movement is a Rondo of the old folk pattern. It was a form rarely used by Bach.

The third movement is the customary Sarabande, a dance found in many of the classic Partitas and Suites. Bach uses here the two-part dance form, employing the first violins and flute in a canon with the violoncellos playing the second voice.

The Bourrée was also a favorite dance with Bach, his custom being to use two Bourrées, one serving as a Trio for the other. Note the curious *basso ostinato* in the bass part of the first Bourrée.

The Polonaise is rarely found in the Classic Suite, though Bach uses it in a few instances. In the Trio, here called a Double (because played by two instruments instead of three) the basses carry the melody, while the solo flute embellishes it with a florid obbligato.

The Minuet was always a popular form with Classic masters. This is unusual in form, as it is a two-part Minuet without Trio.

The old Suite generally ended with a Gigue (Jig), but Bach here calls his gay Finale "Badinerie," a title meaning that the work represents playfulness or badinage. It is a merry and lively movement in which the flute is again given a prominent place. [Lesson X, Part II.]

68912 Selections from "Christmas Oratorio"

Bach

Bach's "Christmas Oratorio" was first heard in 1734. It is in six parts, each being a complete Church cantata, and was originally sung for the First, Second and Third Days of Christmas, for New Year's Day, New Year's Sunday and Epiphany. The text is taken from the gospels of Matthew and Luke. The choruses, many in the form of Lutheran Chorales, are of great beauty. The final chorus, "Ehre sie die Gott," one of the most effective choruses in the entire work, is heard in the fifth section of the work. [Lesson X, Part II; Lesson V, Part IV.]

6751 Toccata and Fugue in D Minor

Bach

This is one of several of the larger Bach organ works orchestrated by Leopold Stokowski. These works are so vast in conception that the medium through which they are presented to the audience is of secondary importance. Stokowski, himself an organist of consummate skill, has retained the spirit of these massive compositions; for though treated orchestrally, the "organistic" spirit is maintained throughout.

The Toccata was a rapidly flowing composition written for any keyboard instrument, which attained great popularity in the Eighteenth Century. The name is derived from the Italian word "toccare" meaning "to touch." Literally the Toccata as a musical composition is a piece in which one certain passage or figure is repeated over and over again, either in free form or strict development, the principal plan of the work being to produce a brilliant or showy effect. For this reason the Toccata was a favorite form of organ composition during the time of Bach, who frequently used them as preludes for his great organ fugues.

The themes are simple. The first is given out immediately by the wood-winds, repeated in slightly varied form, and given again in the sonorous basses. Upon it is reared in true polyphonic style a marvelously varied, intricate and colorful structure of tone. The use of the celesta is a daring but thoroughly appropriate

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touch of brightness. Every choir of the orchestra has its period of prominence in this arrangement, and magnificent climaxes are built up in characteristic Bach style.

The endings of the first section, and of the finale are in the minor mode. This seems obvious and expected, until we recall Bach's habit of ending suddenly in the parallel major—a touch which always lends a halo of golden light to the closing bar of his works.

The orchestration follows the registration of the pipe-organ, except in the use of the tympani and celesta. [*Lesson X, Part II; Lesson XXIV, Part III.*]

Suite No. 3 in D Major

Bach

———* Overture

———* Dances

7103 Air for G string

The four greatest orchestral works by Bach, the Suites, were written during the years 1717-1723, which were spent in Cothen. Here Bach was Capellmeister for the young Prince Leopold, whose court orchestra was considered one of the finest in Europe. The scores of these works, which Bach termed as Overtures, were in the collection of Bach's manuscripts, which for nearly a hundred years was forgotten by the world. Through the efforts of the Bach Society, of which Schumann and Mendelssohn were both ardent members, many of these manuscripts were recovered. Bach's D Major Suite was given to the world in 1838, when Mendelssohn produced it at the Gewandhaus in Leipsic. Bach's original scoring was for first and second violins, violas, basso continuo, three trumpets or clarinos, two oboes, and kettle drums. The trumpets and clarinos in Bach's day were of such high pitch that modern players have found it almost impossible to play the parts. Mendelssohn rearranged the trumpet passages for the modern trumpet, and in the Gigue introduced the clarinets.

The Suite consists of five movements: Overture, Air, Gavottes I and II, Bourrée, and Gigue.

I. The Overture is constructed on the old Lully pattern, beginning with a slow Introduction, *grave*, followed by a rapid Fugue, *vivace*; the *grave* returns with a slightly different treatment, to be followed by the Fugue, finally ending with the theme of the Introduction.

II. The second movement of Bach's D Major Suite is the famous Air, which is one of the most beautiful melodies ever written. It is most familiar to concert goers as a solo violin composition, and is known as "Air on the G String." This is because Wilhelmj, the great violinist, transposed the composition to the key of C Major and thus it was possible to play it entirely on the G string of the violin. In its original form in the Suite, the melody is given to the violins, but is not confined to the G string. The movement follows the two-part song form, each part being repeated. This composition is one of the most perfect examples of absolute music to be found in the entire literature of the art. [*Lesson III, Part III; Lesson XXIV, Part III.*] (*Optional.*)

III. The third movement in Bach's D Major Suite is a simple and beautiful Gavotte. Although Bach indicates on the score Gavotte I and II, they are in reality the form of a dance-trio-dance, as the first Gavotte is repeated after the statement of the second. Both Gavottes are in the same key and the composition as a whole is one of the most perfect examples of the Gavotte form in existence.

* In preparation.

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IV. The fourth movement in Bach's D Major Suite is a Bourrée. It is gay and lively in character. George Sand says the Bourrée was originally a dance of the woodcutters in southern France, which was transplanted into the Paris salons during the dance craze of the early eighteenth century. The distinguishing feature of this dance is that it begins on the fourth beat and the phrases end on the third. This Bourrée is in two parts, without a Trio.

V. The Finale of Bach's Suite in D Major is the customary Gigue, which was the favorite pattern for finales in Bach's day. The name was originally "giga," meaning the early Italian fiddle or "geige," which always played the air for this gay dance. The French name "gigue" and the English "jig" are both from the same source. This Gigue is a rollicking dance which carries to a climax the merry geniality of the Bach Suite. [*Lesson XXIV, Part III.*] (*Optional.*)

35819 *Gems from "The Bohemian Girl"*

Balfe

Michael Balfe (1808-1870) will always be remembered as the composer of the ever-popular "Bohemian Girl," which was first produced in 1843, at the Drury Lane Theatre, London. The story of the beautiful Arline, who was stolen from the home of her father, Count Arnheim, and brought up by the gypsies, is so familiar that it need not here be repeated. "Then You'll Remember Me" is sung by Thaddeus, the faithful friend and lover of Arline. "I Dreamt I Dwelt" is Arline's song in the second act as she tells Thaddeus of her dream. As these numbers are sung in English, it is not necessary to quote the words here. [*Lesson XXXIV, Part IV.*]

———* *Ah, Love, But a Day*

Beach

This beautiful song by the brilliant American woman composer, Mrs. H. H. A. Beach, is almost as popular as her more famous "The Year's at the Spring." The success of these two songs is a good answer to those who believe "popular" music in America must be of the cheap, vulgar type. Mrs. Beach's two songs are still "best-sellers" in the music stores all over the world. [*Lesson XXXVI, Part II.*]

———* *The Year's at the Spring*

Beach

Among American composers none occupies a more enviable position than does Mrs. H. H. A. Beach, of Boston. Mrs. Beach is an exponent of the school of composition of John Knowles Paine. She is the composer of a number of large works for orchestra and chorus, and many shorter compositions for piano and violin. Of her sixty beautiful songs, none is more popular than this setting of "Pippa's Song of Happiness," from Robert Browning's "Pippa Passes." [*Lesson XXXVI Part II.*]

6822 *Aria—In questa tomba oscura*

Beethoven

This great arietta for basso was written in the year 1807, the same year in which Beethoven produced the Mass in C and the C minor and "Pastoral" symphonies Nos. 5 and 6. The poem was by Carpani. To the student of Beethoven the use of these words has a tragic significance on account of the termination of Beethoven's betrothal to the Countess Theresa Brunswick, the "Immortal Beloved," just before this composition was written.

"In this sepulchral darkness, O let me tranquil be." [*Lesson XIV, Part II.*]

* In preparation.

Analyses

——* *Prisoners' Chorus—"Fidelio"*

Beethoven

Beethoven's one opera, "Fidelio," was never a success during Beethoven's life, although it foreshadowed the development of the modern music drama. The male chorus of the prisoners occurs at the end of the first act. The scene shows the courtyard of the prison, where Florestan has been unjustly confined. As the prisoners come out into the sunshine, they sing this beautiful chorus. [*Lesson IX, Part IV.*]

75809 *Die Ehre Gottes (Glory of God in Nature)*

Beethoven

Beethoven's love of nature and his faith in God's power are both reflected in this great song, which is a setting of a poem by Gellert.

The heavens are telling the Lord's endless glory.
Through all the earth His praise is found,
The seas re-echo the marvelous story,
O man repeat that glorious sound.

* * * * *

The earth is His, the heavens o'er it bending,
The Maker in His works behold,
He is, and will be, through ages unending,
A God of strength and love untold.

Copy't G. Schirmer.

[*Lesson XIV, Part II.*]

6592 *Gavotte in F Major*

Beethoven

The Gavotte was originally a folk dance which, during the eighteenth century, rivaled the Minuet in the favor of the nobility of Europe. It takes its name from the place where it originated. The Gavots, with their quaint costumes and wooden shoes, still live in the district known as Pays de Gap, Dauphine, in Southeastern France. Their favorite dance, known as the Gavotte, is in four-four measure with the accent on the weak beat. Doubtless it was because of this peculiarity that the Gavotte became so popular with the French Court. Naturally the Court Gavotte was more polished and dainty than was its folk dance ancestor. It retained its form of dance, trio, and dance, but its measures were played more tenderly and daintily by the Court musicians. Bach used the Gavotte frequently in his Suites, but it is rarely found in the literature of Haydn or Mozart, who preferred the Minuet. This "Gavotte in F Major" is a little-known composition by Beethoven which is here admirably arranged and played by Harold Bauer. [*Lesson XIV, Part II.*]

——* *Minuet in G*

Beethoven

This charming little minuet is one of the most popular of the short compositions by Beethoven. It belongs to a group of six which the master wrote in 1796. During that year Beethoven made one of the few concert trips which are recorded of him. He appeared first in Vienna in a concert with Haydn, afterward touring to Nürnberg, Prague, and Bahn, where he appeared both as a pianist and composer. It is thought that the Minuet in G was played by him on these programs. Many Beethoven authorities claim that this set of minuets was originally written for orchestra and afterward arranged by Beethoven for piano. It was first published, however, as a piano solo. This minuet is a perfect example of minuet form.

[*Lesson I, Part I.*]

* In preparation.

Analyses

9279 Overture—"Coriolanus"

Beethoven

Beethoven's great Overture, "Coriolanus," was not written for Shakespeare's drama, but for a tragedy by von Collin, a German poet, to whom Beethoven dedicated his work. In their main outlines the plays of von Collin and Shakespeare are alike, both being based on Plutarch's life of the great Roman. In Shakespeare's work, Coriolanus is put to death, but in von Collin's version the wound is self-inflicted. It is not thought that Beethoven wrote this overture for an actual performance of von Collin's tragedy, but that the play simply inspired him to write this composition for the concert room.

It will be remembered that Coriolanus was a Roman patrician who, on account of his proud insolence, was banished by the plebeians. Taking refuge with the Volscians, Coriolanus aided these enemies of Rome to plan a campaign which resulted in the victorious progress of the Volseian army to the very gates of Rome itself. Here deputations were sent to the conqueror to beg for peace, but filled with a wild desire for vengeance, Coriolanus refused to listen, and prepared for his onslaught of the city. Finally as a last resort, the noblest women of Rome, led by the mother of Coriolanus, his wife Volumnia, and their two children, appeared at the tent of the conqueror and pleaded for mercy. Moved by their pleading, Coriolanus conquered, not the city which his vengeance had determined to subdue, but his own warring passions, and he led the Volseians back to their own territory. Wagner tells us that the Overture depicts the scene of parting between Coriolanus, his wife, and mother.

The Overture follows the orthodox outlines of the sonata form, opening with a few fortissimo chords from the full orchestra, which serve to introduce the first subject, an agitated, angry theme, which is given a short development before the second subject, a tranquil melody, makes its appearance. The free fantasia is almost entirely given up to a furious development of a restless motive taken from the first subject, then the regular recapitulation begins with a return to the first and second subjects, the movement closing with a coda which is based on the second subject. Just at the close, the opening chords of the Overture are again heard, followed by a passage in short tempo said to represent the death of Coriolanus. [*Lesson XXVII, Part III.*]

35790 Overture—"Egmont"

Beethoven

Goethe's famous tragedy of "Egmont" was written in 1786, and in 1810 Beethoven became inspired by the poem of the mighty poet and wrote his wonderful incidental music for the drama. Franz Liszt has laid great stress on the fact that this is one of the earliest examples, in modern times, of a great composer drawing his inspiration directly from the words of a great poet. But the story of the gallant Duke of Egmont and his futile efforts to lead the Netherlands against the tyranny of the Spanish king, Philip, would have been one likely to inspire Beethoven, who at heart was an ardent believer in freedom. The music to "Egmont" consists of an overture, four entr'actes, two songs, and three pieces of incidental music. Beethoven seems to have written the music purely out of love for the play and esteem for the author. There is no account of the work having been written under contract, and no definite knowledge of its first performance beyond that of the date itself. The drama of "Egmont," however, is now never given in Germany without this music.

The Overture opens with an Introduction which foreshadows the main incident of the opening Allegro. The first subject is of a twofold character, which seems

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to typify Egmont as a hero, and also as a lover; this is followed by a phrase which tells of the hero's longing for action. As this phrase gradually unfolds, it is taken up by the whole orchestra and brought to a mighty climax. The second subject is said to represent Clara, the brave young sweetheart of Egmont, and tells of her love for him. The Free Fantasia, or working out of the subjects, is followed by the regulation Recapitulation, and a Coda which Beethoven called "The Symphony of Victory." This is based on the first subject, which is given first without harmony, then with the counterpoint above, and lastly in the highest part and seems "to burn with the enthusiasm of patriotism." [*Lesson XIV, Part II; Lesson IX, Part III.*]

6906	$\left. \begin{array}{l} \text{Part I} \\ \text{Part II} \end{array} \right\}$	<i>Leonore Overture No. 3 (Op. 72)</i>	<i>Beethoven</i>
6907	Part III		

In the year 1804 Beethoven was commissioned by the proprietor of the *Theatre an der Wien* to compose an opera, and his secretary, Joseph Sonnleithner, undertook the libretto. He chose as his subject a story which had previously been set for a Vienna opera under the title of "Leonore." This story told of a Spanish noble, Florestan, who had been falsely imprisoned by Don Pizarro, his enemy, who hoped to have him put to death, and thus obtain his property. Florestan's faithful wife, Leonore, goes to the jail disguised as a lad, and known by the name of Fidelio, she obtains employment as assistant jailer, and is thus enabled to be near her husband. Don Pizarro, hearing that the Governor is to make an inspection of the prison, and fearing that Florestan will be released, determines that he shall die, and orders the jailers to dig Florestan's grave. As Don Pizarro raises his pistol to shoot the unfortunate prisoner, Fidelio throws herself in front of her husband, saying, "Kill first the wife." Just at this dramatic moment the trumpets announce the arrival of the Governor, who puts Don Pizarro to death and gives his estates to the released Florestan.

The story appealed most strongly to Beethoven, and he at once set to work to make this, his first and only opera, a masterpiece in strength and form. The work, produced November 20, 1805, was never truly popular with the Viennese public, who wished only for the cloying melodies of the Italian school. Beethoven re-wrote the work four times, and for this reason there are four different overtures; the three known as Leonore No. 1, No. 2, No. 3, and the Fidelio Overture. The Overture Leonore No. 3 is by far the greatest and is the one which was heard when the opera was rewritten in 1806. Wagner said of it: "This work is no longer an overture, but the most tremendous drama itself."

The Overture begins with an Adagio introduction, a crash for full orchestra, followed by descending scale passage, which, many critics claim, suggests the going down into the depths of Florestan's dungeon. The Allegro begins with an agitated subject, given first by violins and cellos, and repeated by full orchestra. In the way in which these themes are developed one feels that they can but stand for the two characters of Florestan and the devoted Leonore. The development reaches its highest intensity when the distant sound of the trumpet is heard, given by trumpets behind the scenes, and as the call is repeated and grows louder the recapitulation of themes begins, the theme of the first subject now returning in more rapid tempo, and curiously enough, given by the flute. The second subject introduces a Coda (Presto) and, mounting to a very pean of joy, the great Overture ends in the perfect happiness of right which has triumphed over wrong. [*Lessons IX, XIV, XXVII, Part III; Lesson IX, Part IV.*]

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1218- } Quartet in G—Opus 18, No. 2
1221 }

Beethoven

One of the earliest works of Beethoven in the form of the String Quartet is this Quartet in G, which is the second in a series of six published in 1800 under the collective title of Opus 18. This work is dedicated to Prince Lubkowitz, who was Beethoven's chief patron at this period. Like all of Beethoven's early works in this form, the Quartet in G follows the pattern set down by Haydn, of four movements: Allegro; Andante; Scherzo and Finale.

The use of the Scherzo here is also worthy of comment. Beethoven still retained the Minuet as the third movement of his sonatas and symphonies during most of the first period of his composition, yet here is found a Scherzo which reflects the late Beethoven! In its original form the Scherzo, literally termed "a joke," was a gay three-part A-B-A dance which is found used by many eighteenth century composers. Beethoven introduced it as the third movement of the "Sonata" form, and it takes the place of the Minuet of Haydn's original pattern. Students should listen to this composition for its form and message, then for the differentiation of the tone color of the instruments. [Lesson XXVI, Part III.]

1225 Quartet in C Minor (Op. 18, No. 4)—Minuetto

Beethoven

The set of six quartets Op. 18 is Beethoven's first work in this form. It is dedicated to Prince von Lobkowitz, who at this period (1800) was a most generous friend to the composer.

It is interesting to note that in Beethoven's sketch book of this period, mingled with the original melodies of the quartets, is to be found the theme of the Andante from the C Minor Symphony, and the Finale of the Ninth Symphony. As in the first quartet of this group, Beethoven uses the Scherzo as the second movement of the fourth quartet in the series, and the Minuet as the third movement.

[Lesson XXVI, Part III.]

1222- } Quartet No. 16 in F Major—Opus 135
1225 }

Beethoven

This work is the last complete composition written by Beethoven. It was begun in November, 1826, and finished just before his death in 1827. The form followed in this work is Allegro—Vivace: Andante: Finale. The first movement is of a bright, gay character and the march rhythm used in the middle portion is particularly interesting. The second movement, Vivace, is bright and tuneful, its swift rhythm being occasionally broken by passages of sparkling syncopation.

The third movement is an Andante of rare beauty and the solo for viola with which it opens should be especially noted. It is one of the most melodious expressions in the song form to be found in Beethoven literature.

The Finale embodies a strange dialogue which is indicated on the score by the question "Muss es sein?" (Must it be?) and the answer "Es muss sein! Es muss sein!" (It must be, it must be). Some critics claim that this was a conversation between Beethoven and his cook and that it was placed here by the master as a joke. But other authorities claim that the grave way in which the question is asked by the 'cello and answered by the violin, and its working out prove that Beethoven was asking the question of himself, and that it was relative to his realization of his own physical condition at this time. The entire movement is based on this question and its answer, the themes being developed in a most remarkable manner. [Lesson IV, Part III; Lesson XXVI, Part III.]

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6606 *Romance in F, Op. 50, for Violin*

Beethoven

Although Beethoven originally wrote this and several other romances as compositions for violin with orchestra, the orchestra accompaniment is now frequently replaced, as in this instance, by the piano. As the name implies, this piece is a dreamy romantic melody, without a definite program, which gives the imagination of the listener a free rein in conjuring up his own poetic mood. [*Lesson X, Part I; Lesson XIV, Part II.*]

6591 }
6592 } *Sonata, Op. 27, No. 3, in C Sharp Minor—"Moonlight"*

Beethoven

This sonata is the best known and therefore the best loved of any of the Beethoven compositions for piano. It bears a dedication to the youthful Countess Guiletta Guicciardi, with whom Beethoven was once in love, and this fact has always surrounded the work with a sentimental halo. Yet it is definitely known that Beethoven did not compose this sonata for the young Countess. He had dedicated to her a "Rondo in G" which took the fancy of one of his titled pupils. He therefore asked Guiletta to exchange this Rondo for "a sentimental sonata" and gave to her in place of it, this "Sonata in C Sharp Minor." The name, "Moonlight," was never attached to the work until after the death of the composer. Therefore there is no truth in any of the many sentimental stories which are told regarding its composition. Beethoven's great biographer, Alexander Thayer, says that the sonata was suggested to Beethoven by a poem called "Die Beterin" by Teume. This poem describes a maiden kneeling at the high altar praying for the recovery of her dying father. As her sighs ascend with the incense of the censers, the angels hear her prayers and come to her aid, and the face of the youthful suppliant is transfigured with light. It is a banal poem to have inspired such a remarkable work but there is authentic proof that this was Beethoven's thought.

The critic, Rellstab, once compared the first movement to "a boat rocking on the moonlit waves of Lake Lucerne," and ever after the sentimental Viennese called this composition the "Moonlight" Sonata. An edition was published with this title which has clung to the composition ever since.

The first movement, *Adagio*, opens with a stately, sorrowful theme, which builds up to a great emotional climax and then resolves into the opening melody, ending with two minor chords of haunting loveliness.

The second movement, *Allegretto*, is of a happier character, but the cheerful strain is but momentary for the finale, *Presto Agitato*, is "a storm of emotion." The entire work is one of rare beauty. It offers a great opportunity to the pianist, not only for a display of virtuosity, but also of real musicianship. [*Lesson XIV, Part II; Lesson XXI, Part III.*]

9043-}
9046 } *Symphony No. 3—"Eroica" in E Flat, Op. 55*

Beethoven

Beethoven's great Third Symphony was begun in 1803 and was first given to the public April 7, 1805. It was Beethoven's intention to dedicate this work to Napoleon Bonaparte, whom he felt in 1803 to be "the God-sent deliverer of Europe from the decay of the middle ages." But in 1804 when the news was brought to Beethoven that Napoleon had declared himself Emperor, the great composer, who at heart, was ever an ardent Republican, was so outraged that he tore up the original dedication and inscribed on the title page of the work, "To the memory of a great man." Once again did Beethoven mention Napoleon in connection with this symphony. This was in 1821 when word was brought to him that

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Napoleon had died at St. Helena. "I composed the music for this event seventeen years ago," Beethoven is reported to have said.

But that this work was intended as a really heroic effort by Beethoven cannot be doubted. Beethoven himself answered the criticisms that the work was too lengthy by saying "This symphony, purposely being written at greater length than is usual, should be played nearer the beginning than the end of a concert, so that the audience will not be too fatigued to grasp its intended effect."

With this work, Beethoven opened a new door toward the music of the future. The "Eroica" Symphony follows the regulation four-movement pattern, save that the second movement is here a *Marcia Funebre*, and the third movement is a *Scherzo*, in place of the *Minuet*.

The opening *Allegro* has no introduction save two crashing chords from the full orchestra. The opening first subject is given first by the violoncellos. It is a short nugget-like theme, which Beethoven always denied was inspired by Mozart, though its similarity to a theme found in "Bastien and Bastienne" is most striking; this theme is developed in contrast with an amusing theme in the wood winds.

The second subject proper makes its appearance in the wood-winds, *pianissimo*, immediately following a descending passage *fortissimo* given out by the full orchestra.

The development, or free fantasia, is most elaborate. One moment should be noted—the use of the oboe which gives out a beautiful and tranquil theme immediately following a violent outburst from the full orchestra. At the close of the development, comes the famous passage for French horn which gives the four notes of the original theme in one key while the violins play in another.

Beethoven was furious because the critics at the first performance blamed the horn player for a wrong entrance. Today this sounds very sane to our ears, but at the time of Beethoven it was considered to be a proof of his utter madness. The Recapitulation of themes follows, with the first subject in the 'cellos and the second subject brought back in the key of E Flat.

A very long and elaborate coda brings the movement to a close. [*Lesson XIV, Part II; Lesson X, Part III.*]

9044- } *Symphony No. 3—Marche Funebre—Adagio Assai*
9046 } (*Second Movement*)

Beethoven

This use of a funeral march as the second movement of a Symphony was a decided breaking away from past traditions, yet Beethoven in 1802 previously did the same thing in the writing of his Sonata, op. 26.

The first subject of the march is given *pianissimo* by the first violins, and is later taken up by the oboe. The second subject is also heard in the strings. Both are developed. The Trio, or contrasting portion of the march, is of rare beauty. Note the melody introduced by the oboe, later taken up by the flute and other wood-wind instruments, while the strings play the accompaniment. A short *fugato* development leads to a *fortissimo* passage by the full orchestra, and an outburst by horns and trumpets. The first subject is brought back by the oboe and clarinet, and is followed by the second theme in the strings.

Just before the close of the movement an exquisite melody for the first violins should be noted. [*Lesson XIV, Part II; Lessons III, X, XV, XVII, Part III.*]

9046 *Symphony No. 3—Scherzo*

Beethoven

The third movement is a bustling, yet almost sinister, *scherzo*. The theme *Allegro vivace* is given by the oboe and first violins, and the entire movement is

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but a development of this theme. The theme of the Trio is announced by the three horns and after a short development chiefly in the wood-winds the Scherzo is repeated. [*Lesson XIX, Part II*] (*Optional*); [*Lessons XV, Part III.*]

9047-9048 *Symphony No. 3—Finale*

Beethoven

The Finale, *Allegro molto* follows the pattern of theme and variations.

Beethoven had previously used the theme in a contredanz, the Finale of the Variations for Piano in E Flat, and in the Finale of the music written for "Prometheus."

After several measures of introduction by the full orchestra, the theme is brought forward by the strings *pizzicato*. The Variations are of rare beauty. Notice the theme as carried on by the second violins in the first variation, and the fugal development by the first violins and the flute in the fourth variation. The second part of the theme is given an elaborate development, and a grandiose Coda brings the movement to a close. [*Lesson XIX, Part II.*] (*Optional.*)

9029 *Symphony No. 5 in C Minor (Op. 67)—Allegro con brio* (*First Movement*)

Beethoven

Of all the great symphonies, "the Mighty Fifth," by Beethoven, has remained not only the most perfect example of the form, but the most direct musical message which any composer has ever given the world. Although sketches for this work are found dating as early as 1800, the Symphony was really written in the year 1807, which was one of the most tragic in the life of the composer. Realizing that his deafness came from hereditary causes which unfitted him to assume the position of husband and father, Beethoven canceled his betrothal to the Countess Theresa Brunswick, the "Immortal Beloved," and betook himself to the little town of Heiligenstadt. His happiness on being again in the country caused him to conceive and plan the "Pastoral Symphony," which was finished the following year. Yet, that Beethoven was in a despairing mental condition is apparent from his letters at this time. He writes to Wegeler: "I will struggle with my Fate; it shall not destroy me." Later, in speaking of the opening theme of this Symphony, which is in truth the "motto" of the whole work, Beethoven is reported to have said: "Thus knocks Fate at the door." Therefore, it has become the custom of musical writers to allude to the Fifth Symphony as "The Fate" Symphony, and a definite program has been built up to fit the work, the underlying thought of which is Beethoven's struggle and triumph over the Fate which would overcome him.

At the centennial celebration of Beethoven's birth, Richard Wagner, in speaking of the C Minor Symphony, said: "This work captivates us as being one of the rarer conceptions of the master, in which painfully agitated passion, as the opening fundamental tone, soars up on the gamut of consolation, of exaltation, to the transport of triumphant joy. Here already lyric pathos almost enters an ideal dramatic sphere in the more definite sense, and while it might appear doubtful whether thereby musical conception might not already be clouded in its purity, because it might mislead to the introduction of concepts which appear in themselves altogether foreign to music, there is, on the other hand, no mistaking the fact that the master was not guided in this by an erring esthetic speculation, but solely by an ideal instinct growing out of music's own proper sphere."

This work was first produced December 22, 1808, at the *Theatre an der Wien*, Vienna. (The Symphony No. 6 ["Pastoral"] was also given on this occasion.) The

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work is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, double bassoon, two horns, two trumpets, three trombones, kettle drums, and strings.

The first movement opens without Introduction, the first subject ("Fate motive") being heard in octaves in the strings and clarinets. The rhythmical foundation of the whole work rests on the opening four tones. The second subject, which is introduced by the "Fate motive," is given in the horns, then carried on by the strings to a *crescendo coda* based on the first subject. After the repetition of subjects, the *Free-Fantasia* begins. For fifty-five measures this is given over to a development of the "Fate motive"; then the second subject is heard in the violins and is followed by a dialogue in chords between wood-winds and strings. The first half of the record ends with a *fortissimo* statement of the first subject in the full strength of the strings, which marks the beginning of the Recapitulation.

The first subject is now heard in the violins; an *adagio cadenza* in the oboe then leads up to a recurrence of the first theme in full strings. The second subject now appears in C Minor in French horn and bassoon and the Coda is given over to a development of the first subject ("Fate Motive"). [*Lesson II, Part III; Lesson XXVII, Part III.*]

9030 *Symphony No. 5 in C Minor—Andante con moto* (Second Movement)

Beethoven

The second movement of the Beethoven Fifth Symphony is one of the most beautiful single movements in all orchestral literature. In form, a set of variations on a double theme, the composer here presents a message of consolation and peace. The first theme is announced by the violas and violoncellos, then the wood-wind, and later the full string choir continue it. The second theme appears in the clarinets and bassoons, with a running *accompaniment* in the violas and the basses *pizzicati*. This is followed by a recurrence of the same theme given by horns and oboes. The first variation is in the original key (C Minor), given by 'cellos and violas, *pizzicati* on the other strings. The variation on the second theme begins with the violas. The second variation in thirty-second notes is given the lower strings with *pizzicati* in the violins and double basses, followed by a short duet between the clarinet and the bassoon. The second theme is now proclaimed by the full orchestra. The third variation, in A Flat Minor, is given by the wood-winds with *pizzicati* harmony from the other strings, except the violins, which provide a broken chord figure. There is no development of the second theme in this variation. The Coda follows, the bassoon presenting the theme, which is later taken up by the cellos. The movement ends with a statement of the opening subject. [*Lesson XIV, Part II; Lesson IV, Part III; Lesson V, Part III; Lesson XXVII, Part III.*]

9031 *Symphony No. 5 in C Minor—Allegro (Scherzo)* (Third Movement)

Beethoven

The third movement of Beethoven's Fifth Symphony he termed *Allegro*. It is in truth a *Scherzo*. Berlioz speaks of it as "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed on you." The movement opens with a mysterious theme given by the 'cellos and basses. This is repeated, with but slight change; a new idea presents itself in the French horns *fortissimo*. This is based on the rhythm of the "Fate motive" of the first movement, and if there is any significance to the program, which declares this Beethoven's struggle over Fate, this movement at once announces that the struggle

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has recommenced. The Trio begins with the remarkable theme given by the double basses, which Berlioz so aptly likened to "the gambols of a frolicsome elephant." After a diminuendo the first part of the movement is repeated, but now the theme of the Scherzo is given *staccato* by the 'cellos and basses. In this form it is even more sinister than when first stated. The movement is connected by a transitional passage to the Finale. Notice here the remarkable use of the kettle drums. [*Lesson VI, Part III; Lesson XXVII, Part III.*]

9032 *Symphony No. 5 in C Minor—Finale (Allegro, presto)*

(*Fourth Movement*)

Beethoven

The Finale of Beethoven's Fifth Symphony is a veritable hymn of triumph, and one readily believes that Beethoven has portrayed in music his defeat of the fetters with which Fate would bind him.

From the transitional passage given by the kettle drums the violins emerge triumphant, and lead the full orchestra into the statement of the first subject of this movement. A transitional passage given by the wood-winds and horns leads into the *second* theme, a more tender melody given by the first violins, accompanied by second violins and violas. This subject is of two parts, the second being stated by the violas and clarinet, and carried on by the full orchestra. The development is given over almost entirely to the second subject, which is worked up to a tremendous climax *fortissimo*; the sinister theme of the Scherzo is now heard again, leading into the Recapitulation, in which the subjects are again brought back practically in the same form as when they were first heard. A *presto coda* in which "the pinnacle of unrestrained joy is reached," brings this remarkable Symphony to its close. [*Lesson XXVII, Part III.*]

6939— 6943 } *Pastoral Symphony No. 6 in F Major (Op. 68)*

Beethoven

Beethoven made his first great experiment in program music with his Sixth Symphony, which he called "A Recollection of Country Life: more an expression of feeling than a painting." Its five parts are labeled:

- (1) *Allegro ma non troppo*—Cheerful impressions upon arriving in the country.
- (2) *Andante molto moto*—By the Brook.
- (3) *Allegro*—Merrymaking of the Peasants.
- (4) *Allegro*—The Storm and
- (5) *Allegretto*—Shepherds' Hymn of Thanksgiving after the Storm.

The second movement, or *Andante*, of Beethoven's "Pastoral" Symphony is one of the most exquisite bits of tone painting in the entire range of music. The composer indicates by his title that he is describing a "Scene by the Brook," and he furthermore also wrote on the score the words "Nightingale, Quail, and Cuckoo," as though anxious to have one hear with him the bird songs which had inspired him in the writing of this work. During the time which Beethoven frequently spent in Heiligenstadt, the little peasant village where this work was written, his favorite place for composing was underneath a large elm by the side of a rippling brook. Years after the "Pastoral" Symphony was completed, Beethoven pointed out this spot to his friend Schindler, saying, "This is where I wrote the 'Scene by the Brook' and the yellow-hammers were singing above me, and the quails, nightingales, and cuckoos calling around me."

The opening subject is given by the divided cellos, the theme well reproducing the murmur of a running stream. This theme is really the background for

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the picture, and although various other motives are heard, some more or less imitative of the varying sounds of nature, the entire movement is technically constructed on the one subject. At the close, Beethoven has designated the voices of the nightingale, quail, and cuckoo as being distinctly audible above the murmur of tone with which the movement closes. [*Lesson V, Part III.*]

The Peasants' Dance, which is the principal subject matter of the third movement, is interrupted by the Storm of the Fourth Movement, the key changing from F Major to F Minor. There is no warning: the storm bursts forth abruptly in all its fury, with the piccolo flute introduced to accent the lightning flashes, the double-basses to rumble throughout their range of three octaves, while trumpets and trombones, used for the first time, add their strength to the drums in portraying the fury of the tempest. There is no pause between this part and the final Hymn of Thanksgiving, which begins with the Ranz des vaches, or herd call of the shepherds, on the clarinet, echoed by horn. [*Lesson VI, Part III.*]

6669— }
6674 } *Symphony in A Major, No. 7*

Beethoven

This great work, said to have been Beethoven's favorite of all his symphonies and referred to by him as "My Grand Symphony in A," was written in 1811-1812. During these summers which Beethoven spent at Teplitz he had the companionship of Goethe, and the great composer tells us he counted this period as the happiest of his life. The first performance of this work took place December 8, 1813, at the University of Vienna. The concert was arranged by Maelzel (inventor of the metronome) as a benefit for the soldiers wounded at the battle of Hanau. Beethoven conducted, and many of the greatest musicians of Vienna, including Schubert, Hummel, Spohr, and Salieri, played in the orchestra.

Wagner called this work the Apotheoses of the dance "because Beethoven has used the same rhythm throughout."

The first movement is preceded by a long-sustained Introduction. The use of oboe, clarinet, bassoon, and horn should be noticed as each takes up the opening melody. The main movement is *Firace*; the first subject stated by the flute over the accompaniment of wood-winds, strings and horns. The second subject is given by violins and flutes. The Development is very brilliant and animated, and a return of the subjects and Coda brings this brilliant movement to a close.

The second movement is the famous *Allegretto*. The strings state the main theme which is of a march-like character. The dactylic rhythm persists all through the movement. With the Trio, the key changes to the major and the clarinets play a beautiful melody, accompanied by a rhythmic figure from the bassoons. The original theme is brought back, then after a suggestion of the Trio theme the Coda brings the movement to a close.

The third movement, in reality a scherzo, is called *Presto* on the score. The full orchestra announces the scherzo's theme. The Trio is a lovely melody said to have been a pilgrim's hymn of Lower Austria, which is generally known as Abbe Stadler's hymn. It is announced by the clarinet and strings. A return to the Scherzo and a brief return to the Trio theme with a Coda ending brings this joyous movement to a close.

The finale, *Allegro con brio*, is based on an old Irish folk song, "Norah Creina," which opens the movement, the theme being stated by violins. The second theme is also of a lively, rapid character and it, too, is given out by the violins. The movement follows the regulation Sonata pattern, ending with a long and very remarkable Coda. [*Lesson XXVII, Part III.*]

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9042 *Symphony No. 5 in F Major (Op. 67)—Allegretto scherzando* Beethoven

Beethoven always spoke of his Eighth Symphony as "my little one." It is the shortest and happiest of the nine great works in the symphonic form which Beethoven gave to the world. This Symphony was written in the summer of 1812, at Linz, a watering place near Vienna, where Beethoven, on the advice of his physicians, passed the summer of that year. The winter had been a very unhappy one because of the increasing deafness and constant pain, which had made Beethoven's work and life most difficult. Yet, during this summer, the composer wrote his most tranquil symphony, No. 7, in A major, and his happiest work, the Symphony No. 5. This beautiful "Allegretto scherzando" is the second movement of this symphony. Berlioz said that this movement "fell from heaven into the composer's brain," but the theme in reality is one which Beethoven had used as a joke just previous to his departure from Vienna. One night Beethoven and a group of his friends gave a farewell dinner for Maelzel, the inventor of the metronome, who was leaving for a trip to London. Maelzel had just presented Beethoven with a new ear trumpet which he had invented, and the composer, to show his appreciation, wrote a short canon to the words, "ta, ta, Maelzel, farewell, farewell," in imitation of the ticking of the metronome. This canon was sung by the assembled guests at the dinner. The theme Beethoven used later as the motive for the "Allegretto scherzando" of his Eighth Symphony. [Lesson XXVII Part III.] (Optional.)

9061- } *Symphony No. 9 in D Minor—Choral*
9068 }

Beethoven

This, greatest of all Beethoven Symphonies, was originally conceived by the great master while he was but a youth in Bonn, but it was not completed until late in the year 1823. It is said that Beethoven finished it as an order from the London Philharmonic Orchestra. In the Beethoven note-books there are sketches for this symphony dating back thirty years. We know that when the great composer left Bonn to go to Vienna as a young man, he carried with him Schiller's "Ode to Joy," which he even then intended to set to music. That he did so as the final culminating work of his life is a matter of rare significance to the student of Beethoven. For if one will but read through these verses, there will be found the entire creed of Beethoven's existence.

The Ninth Symphony was first given May 7, 1824, in Vienna.

The First Movement, *Allegro ma non troppo*, is built on three distinct subjects, instead of the customary two, yet it is curiously enough dominated by the short "motto-like" theme of the first subject which is heard throughout the entire movement. There is, as Wagner says, "a struggle of the greatest grandeur"—portrayed here, and he also tells us that the meaning of the whole movement is to be found in Goethe's words, "Renounce, thou must renounce."

The Second Movement, which is in the tempo of *molto Vivace*, is an indirect contrast to the first. Wagner says the first part depicts, "wild delight," while the middle portion discloses, "a scene of worldly joy and happy contentment."

This movement is the *Scherzo*, and follows the pattern of dance—contrasting trio—and return to the dance.

The third movement or *Adagio* is one of the genius of "absolute" music. As Wagner says, "It is as if memory awoke within us, the memory of an early enjoyed, purest happiness."

It is in the Fourth Movement that Beethoven, by the employment of four solo voices and an immense chorus in addition to the full orchestra, reaches a climax

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which has rarely been equalled in any art. The Choral portion is preceded by an orchestral passage in which portions of the first movement, the Scherzo and the slow Adagio are introduced in turn, each being put aside by the double basses and cellos which are seemingly dissatisfied with any of this thematic material. They, themselves, then play the theme—which is later to be developed first by the violas and cellos, then by the full orchestra *fortissimo*. The baritone then sings these words to this air,

"O brothers, these tones no longer!
Rather let us sing in cheerful
Measures a song of joyfulness."

The quartet and chorus then sing the first six stanzas of Schiller's "Ode to Joy." The tenor voice and wood-winds sing a march-like theme which brings forward the next verse. The chorus then brings forward new material which is divided into two parts, one chorus singing these words,

"Millions loving I embrace you,
All the world this kiss I send.
Brothers o'er your starry tent,
Dwells a God whose love is true."

The second chorus sings,

"Millions bow ye down in wonder,
Earth, feelst thou thy Maker nigh.
Seek Him o'er the starry sky,
He must dwell in glory yonder."

These two verses are now worked out with elaborate development by soloists, quartette and chorus, bringing the symphony to a tremendous climax and a *Prestissimo* finale. [*Lesson III, Part III; Lesson V, Part III; Lesson XXVII, Part III.*]

20304 *La Brabançonne*

Belgium

The great national air of Belgium is a composed folk song which dates from 1830, being composed during the struggle which gave this land her independence. The music was written by Francois van Campenhout (1779-1848), a famous violinist and operatic tenor of Brussels. [*Lesson XXIII, Part I.*]

6736 *Could I Believe (Ah! non credea mirarti)*—"La Sonnambula" Bellini

This beautiful soprano aria occurs in the second scene of Bellini's opera, "La Sonnambula." This work, although rather foolish in plot and execution, has held the operatic stage because it gives such an excellent opportunity to the coloratura soprano. The story is of Amina, a village maiden, who is betrothed to Elvino. She is a confirmed somnambulist, and her nightly walks cause the village folk much alarm, as they fancy they are being haunted by a specter. On one occasion, Amina is found in the room of the inn, where Rodolfo, the lord of the village, is asleep. She is, therefore, cast out by her lover and spurned by all. The next night she walks again in her sleep and crosses over a frail bridge, which totters across the swollen mill stream. She is discovered in this act by Elvino and the village folk, who now realize her innocence. This aria is sung in the sleep-walking scene, as Amina descends from her perilous position, while her friends and lover stand watching in terror, fearful lest they awaken her. She carries in her hand some faded flowers Elvino has given her. (For words, see "The Victrola Book of Opera.") [*Lesson XXI, Part II; Lesson XIII, Part IV.*]

1269 *As I View These Scenes*—"La Sonnambula"

Bellini

A little Swiss village is in gala attire celebrating the betrothal feast of Amina, a village girl, to Elvino, a young farmer. During the festivities, Count Rodolfo, the Lord of the village, returns, after a long absence, and while not at once recog-

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nized by the villagers, sings this aria, telling that the familiar scene brings back remembrances of a happy past. [*Lesson XIII, Part IV.*]

5067 *Duet—I am jealous of each wandering zephyr (Son geloso del Zefiro amontr.)—"La Sonnambula"*

Bellini

Piqued by the attentions the strange visitor (Count Rodolfo) has shown Amina, Elvino has quarreled with his fiancée. Like most lovers' quarrels this ends in forgiveness and mutual understanding, as expressed in this lively duet, which brings Act I to a close. [*Lesson XIII, Part IV.*]

5110 *Hear Me Norma—"Norma"*

Bellini

The ever popular opera of "Norma" was produced in 1831 in Milan. The story is of old French origin which tells of the Druids in Gaul at the time of the Roman occupation 50 B.C. Norma, high priestess of the Druids, loves Pollione, the Roman consul in Gaul. When she discovers he is to marry Adalgisa, one of the virgins of her temple, she renounces Pollione. But when Adalgisa discovers her lover is the father of Norma's children, she refuses to accept the sacrifice and begs Norma to listen to her plan to send the recreant lover back to his true wife and children. "Hear Me, Norma" is sung by Adalgisa in the second act of the opera. It is one of the ever popular melodies which has delighted opera goers of the past century. [*Lesson XIII, Part IV.*]

1123 *Serenade of Mephistopheles—"Damnation of Faust"*

Berlioz

This interesting work which its composer entitled "The Damnation of Faust, a dramatic cantata," was first produced in that form in 1846. It is, however, now given as an actual opera. Although founded on Goethe's "Faust," the story was greatly altered by Berlioz to suit his needs, although it is quite similar to that later used by Gounod. This wonderful Serenade is sung by Mephistopheles to distract the attention of Martha so that Faust may go undisturbed to the room of the sleeping Marguerite. It is a very clever and sinister bit of melody with a most fascinating rhythmic accompaniment. [*Lesson XVIII, Part II; Lesson XV, Part IV.*]

20563 *Dance of the Sylphs—"Damnation of Faust"*

Berlioz

This beautiful dance of fairy-like creatures in Faust's vision is a waltz movement of rhythmic beauty and pleasant, joyous melody. Notice the use of the harp and the harmonic effects. [*Lesson XVIII, Part II; Lesson VII, Part III; Lesson XXVIII, Part III; Lesson XV, Part IV.*]

20522 *Will-o'-the-Wisps—"Damnation of Faust"*

Berlioz

This dainty orchestral number, with its remarkable use of the piccolo flute, occurs in the first part of "The Damnation of Faust." As the composer himself describes it, "Mephistopheles, to excite in Faust's soul the love of pleasure, invokes the spirits of the air and bids them sing and dance before him." After the dance of the Sylphs, Mephistopheles orders the Will-o'-the-Wisps to fly before Marguerite's eyes and dazzle her with their brilliancy. The tiny specks of light appear and dance this charming and delicate number. [*Lesson IX, Part III.*]

6869 *March to the Scaffold—"Symphonie Fantastique"*

Berlioz

The "Symphonie Fantastique," Op. 14, was written in 1828 when Berlioz was a pupil at the Paris Conservatoire. He tells us in his Autobiography that nothing influenced his early life so much as the reading of Goethe's "Faust." Berlioz was under the spell of this great drama when he wrote his amazing "Symphonie

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Fantastique." This work is in five parts and follows a program. A young musician of ardent musicianship and morbid sensibility takes opium in a fit of depression, planning to commit suicide. But instead of death comes a heavy sleep, which is accompanied by strange visions of his beloved, whose theme is heard throughout the entire work after the manner of a Wagnerian "*leit motif*." He first sees the true depth of his own passion for the fair one of his heart. In the second movement he sees her at a ball. The third movement presents a pastoral scene. The fourth, a March to the Scaffold, and the last a Walsburg's Night's Dream. Berlioz himself describes "The March to the Scaffold." "He dreams he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end the love theme reappears for an instant, like a last love thought interrupted by the fatal stroke."

The composer wrote this movement in one night; yet it is now regarded as the most remarkable number of the whole symphony. It opens with a strange introduction which leads into the principal theme given by the basses and violoncellos in octaves. The second theme given by wind instruments is of a grandiose character. In the development a theme given by the clarinet is easily discernible. This is the love theme motive. [*Lesson XXVIII, Part III.*]

6823 *Rakoczy March—"Damnation of Faust"*

Berlioz

The "March Rakoczy" is the national air of Hungary and was originally written by Michael Barna, a gypsy court musician employed by Prince Franz Rakoczy, from whom this composition takes its name.

The Rakoczy family were the leaders of the Hungarian independent movement for many generations, the most famous member of the family being Franz II (1676-1735), who led the Hungarian Revolution in 1703. It is said that when the Prince, with his young wife, Princess Amalia Catherine of Hesse, made his state entry into Eperjes, this march was played by the court orchestra under the direction of the composer, Barna. In 1711, when Franz led the revolt against Emperor Leopold I, Barna revised the original melody into a war-like march, which has since remained the battle hymn of the Hungarians, being equally popular among the music-loving gypsies as with the Hungarian noblemen. The manuscript of the march was kept in the Barna family, although the theme was used and adapted by many Hungarian musicians. Much of the popularity of the march was due to the personal beauty and musical genius of a young gypsy girl violinist, Pauna Czinka, the granddaughter of Barna, who played her grandfather's composition at all her concerts. After her death, the manuscript came into the hands of another Hungarian gypsy violinist, Ruzsítka, who rewrote the march, giving it much of the strength and character it now possesses.

Berlioz, the great French composer, to whom we owe the present arrangement, borrowed his version from that of Ruzsítka. The idea of using this march came to Berlioz while he was in Budapest, arranging for a performance of his "Damnation of Faust." Realizing the great patriotism of the Hungarian people, Berlioz changed his libretto to suit the situation, and took his much-travelled "Faust" to Hungary, that he might witness the departure of the Hungarian troops for the war, and an opportunity was thus given for the Rakoczy March to be played. The success of this plan was overpowering. Berlioz has said that the enthusiasm at the first performance in Budapest was so extraordinary that it quite frightened him. [*Lessons VIII, XIV, XXVI, Part I; Lesson XXVIII, Part II.*]

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9207 *Carnival Romain Overture*

Berlioz

The overture, "Le Carnival Romain," was written by Berlioz to serve as the overture to the second act of his opera "Benvenuto Cellini," which was produced in 1838. It is, therefore, apparent that Berlioz preceded Wagner in the use of overtures before the various acts of the opera. Berlioz, in his memoirs, writes that on the night of the presentation of "Benvenuto Cellini" this overture was received with "exaggerated applause," while the opera itself was "a brilliant failure," being "hissed with remarkable energy." The theme of the "Carnival Romain" is a Saltarello, a dance still sung and danced in Rome. This theme opens the overture, and is followed by a slow melody of a romantic nature given by English horn; then suddenly the Saltarello theme is heard again in the full orchestra; the development is practically taken up with this theme, although the second subject is brought back now by the bassoons over the reiterated theme of the dance given by the second violins. The overture closes with a return to the Saltarello. [*Lesson XVIII, Part II; Lesson X, Part III; Lesson XVII, Part III.*]

6593 *Lo, Here the Gentle Lark*

Bishop

This brilliant soprano solo is a setting of Shakespeare's verse by Sir Henry Rowland Bishop (1786-1855). Bishop was the composer of over eighty operas and many shorter compositions, yet few of his works are known today. This aria demands the most pure and flexible coloratura voice. The obbligato for flute is supposed to depict the voice of the lark.

Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high
And wakes the morning, from whose silver breast
The sun ariseth in his majesty,
Who doth the world so gloriously behold
That cedar-tops and hills seem burnish'd gold.

(From "Venus and Adonis.")

[*Lesson IX, Part III.*]

H6271 *Agnus Dei*

Bizet

This beautiful setting of the Agnus Dei (O Lamb of God), the prayer in the Roman Catholic Mass, is the air from the Pastorale of "L'Arlésienne" by Georges Bizet. It was arranged in this form by Ernest Guiraud (1837-1892), one of Bizet's colleagues in Paris, who was a great admirer of the composer of "Carmen." Guiraud did much to aid the French public in their tardy appreciation of the works of Bizet. [*Lesson XXXVI, Part IV.*]

9112 } 9113 } *Suite No. 1—"L'Arlésienne"*

Bizet

This beautiful Suite is compiled from four numbers taken from the incidental music Georges Bizet wrote in 1872 for the performance of the Daudet drama, "A Woman of Arles." As the action of the play takes place at Christmas, Bizet uses for the theme of the Overture to this work, the old Provençal carol, "The March of the Three Kings," which is sung in this part of France by the children, each Christmas Eve, as they march to the church to do homage to the infant in the cradle.

Bizet scores this theme for wood-winds, horns, and violins. A short development of this theme to a *fortissimo* in the full orchestra is contrasted with a

(For Home, Sweet Home [Payne-Bishop] see Payne.)

Analyses

second part, which tells of the strange half-demented brother. This theme is of rare beauty given by muted strings, wood-winds and basses.

The second movement is a Minuet of the folk, with a simple Trio in Musette form, the bagpipe accompaniment being noted in the bass.

The third movement is a tender *Romance Adagio* which depicts the love scene of the aged Shepherd and the woman of his youth, whom he has not seen in years. The duet in the wood-winds and strings is of exquisite beauty.

The last movement, Carillon, is, as its name implies, an imitation of the bells of Christmas Eve. Notice the repetition of these three tones (bary) against the sprightly dance theme played by the strings. The middle section is a contrast, as it is a pastoral of rare beauty, which is followed by a return of the Carillon theme. [*Lesson XXII, Part I; Lesson III, Part III; Lesson V, Part III; Lesson VII, Part III; Lesson XXXIII, Part III.*]

9113 *Suite No. 2—Farandole—"L'Arlésienne"*

Bizet

The Farandole is from the second Suite "L'Arlésienne." This old dance is very popular in both France and Spain. It was a sort of a procession or "follow the leader," and its gay tempo became more and more rapid until the dance ended in a whirl of sound. The themes used in this Farandole are those found in an old French Air of early days, "The March of the Three Kings," which was always sung and played on Christmas Eve. Bizet used the same theme for the Overture "L'Arlésienne" as the action of the play is supposed to take place on Christmas Eve. This composition is an example of form and nationality. [*Lesson XXX, Part IV.*] (*Optional.*)

1356 }
6873 } *Carmen Suite*
6874 }

Bizet

This beautiful arrangement of the best instrumental and ballet numbers from Bizet's "Carmen" gives a remarkable opportunity for the study of Spanish rhythms.

Record 1356 (B) presents the Prelude to Carmen. This prelude opens with the brilliant theme later used as the March of the Toreadors. This is followed by the ever-popular Toreador Song, which is worked up to a great climax. It is interrupted by the ominous chords of the "Fate" theme intoned by the brasses, with a tremolo accompaniment of the strings. This theme is an old folk song of Spain which dates back to a legendary story of Mohammedan tradition. According to this tale the Devil on being cast out of Paradise could recall only one strain of the Heavenly music, and this theme was called the "Asbein" or "Devil's Strain." It was only sung in whispers by the folk of Spain. It is here used by Bizet with great dramatic significance.

The A side of this record gives the "Aragonaise," a beautiful old Spanish dance from Aragon, giving the atmosphere of the gay scenes outside and within the Plaza de Toros.

Record 6873 (A) gives the Gypsy Dance from the Second Act. Note the remarkable use of the tambourines, castanets, and triangle. On the B side are found two Intermezzi. First, the lovely Entr'acte which occurs between the second and third acts of the opera—a pastoral melody of exquisite and touching grace. Its melody is given by a flute against plucked strings. It is taken up in "imitation" by other instruments. Its song-like sweetness and purity are like cooling waters after the heady and intoxicating vintages of the second act. On the last inch

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of this record is given the Intermezzo called "Les Dragons d'Alcala" which occurs between Acts 1 and 2, and denotes the lapse of time that Jose is supposedly in prison. This music is filled with the gay gypsy rhythms and is a brilliant and vivid tone picture of gypsy life.

Record 6874 (B) presents the march heard when "Soldiers Change Guard" in the first act; and on the A side "March of the Smugglers," which occurs at the opening of the third act. [*Lesson XXX, Part IV.*]

1145 *Habanera*—"Carmen"

Bizet

This "Habanera" for mezzo-soprano is from the first act of Bizet's opera "Carmen." It is sung by the Spanish cigarette-maker as she is trying to attract the attention of Don Jose.

The Habanera was originally a Negro Creole dance, which took its name from Havana, Cuba, where it originated. It became one of the most popular of the Spanish folk dances and is sung and danced in Spain today. Bizet used an old Habanera tune as the basis for this remarkable aria, which is rightly regarded as one of the greatest operatic airs in musical literature. [*Lesson II, Part I; Lesson IV, Part I; Lesson XIII, Part I; Lesson XXX, Part IV.*]

8124 *Toreador Song*—"Carmen"

Bizet

This ever-popular aria for baritone is sung by the toreador, Escamillo, in the second act of Bizet's "Carmen." The scene shows the inn of Lillas Pastia, where Carmen and her gypsy friends are singing and dancing. All hail with joy the arrival of Escamillo, who tells them of the dangerous joys of the bull fight in this remarkable, descriptive aria. [*Lesson II, Part I; Lesson V, Part I; Lesson XI, Part I; Lesson XXIII, Part II; Lesson XXX, Part IV.*]

9293 *Air de la Fleur (Flower Song)*—"Carmen"

Bizet

This beautiful aria for tenor is sung by Don Jose in the second act of "Carmen." Enticed by the beauty of the gypsy girl, Don Jose goes to the Inn of Lillas Pastia to join her. He hears the trumpet call and tells her he must return to the barracks. She chides him and declares he does not love her. To prove his love, he shows her the faded flower he has kept in his coat since the first day they met. [*Lesson XXX, Part IV.*]

6873-A *Entr'acte—Between Acts II and III*—"Carmen"

Bizet

This pastoral interlude is a fitting introduction to the scene which represents the mountain camp of the smugglers. Note the beautiful solo for flute with its romantic, reflective melody, the arpeggio passages for harp, and the final pizzicato chords. [*Lesson VII, Part III; Lesson XXX, Part IV.*]

1356-A *Aragonesa*—"Carmen"

Bizet

This beautiful and fascinating Spanish dance was written for the Ballet which precedes the third act of Bizet's opera "Carmen." It is said that the Jota, which is frankly recognized as the National dance of Spain, originated in Aragon, though it is claimed by both the inhabitants of Valencia and Andalusia. The peasants of Aragon rarely dance anything but the Jota and have brought it to a remarkable state of perfection. Bizet has given a remarkable example of the true Aragon dance. [*Lesson XIII, Part I; Lesson XXIII, Part II; Lesson XXX, Part IV.*]

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20521 *Spanish Serenade (Ouvre to, Corn)*

Bazz

This colorful Spanish composition, in the key of D, 3/4 measure, was originally written as a serenade with the title "Ouvre ton cœur." When the story of "Carmen" was transferred to the motion picture screen, this selection was used frequently in the incidental music, so that many people have confused it with the music of that opera. Notice the effect of the drone bass in the accompaniment, as it is so often found in the music of the shepherds of the Pyrenees: the persistent castanet rhythm is a characteristic feature. [Lesson XXIII, Part III.]

20344 *At the Brook*

Boisdeffre

René de Boisdeffre (1835-1906) was a talented French composer who is chiefly known for his chamber-music compositions. He wrote with great elegance of style and his compositions are always pleasing to the ear. This short piece is for trio, violin, 'cello and harp, and is an excellent example of poetic thought. Note the rhythmic imitation of the brooklet. [Lesson VII, Part I; Lesson XI, Part I.]

1269 *Are Signor (Hail, Sovereign Lord)—"Mefistofele"*

Boito

The greatest Italian opera, based on the story of Goethe's "Faust," is Boito's "Mefistofele," which was produced in Milan in 1868, just nine years after Gounod wrote his famous opera on the same subject. Boito wrote his own libretto, and endeavored to give in one work the whole scheme of Goethe's drama.

The prologue to the opera presents one of the most impressive scenes on the stage. The action is supposed to take place in the realms of space in which float invisible chorus of angels and cherubim. After their song in praise of the ruler of the universe, Mefistofele enters and, standing erect among the clouds, he mockingly addresses the Creator. (For words, see "The Victrola Book of the Opera.") [Lesson V, Part I; Lesson XXIV, Part IV.]

1239 *From the Green Fields—"Mefistofele"*

Boito

This aria takes place in the second scene of the first act, which shows the study of Dr. Faust at night. Faust sings this beautiful aria of the green fields, in which he speaks of his love for God and his fellow men. This is one of the most exquisite of all Italian operatic airs for tenor. (For words, see "The Victrola Book of the Opera.") [Lesson XXIV, Part IV.]

—* *L'Altra Notte (They Threw My Child)—"Mefistofele"*

Boito

This great aria is sung by Margaret at the opening of the Prison Scene, third act, of Boito's opera, "Mefistofele." In this lament, Margaret tells of how she went to the sea one night in sadness and drowned her baby. Streatfeild says of this opera, "Although 'Mefistofele' is unsatisfactory as a whole, the extraordinary beauty of several single scenes ought to secure for it such immortality as the stage has to offer. Boito is most happily inspired by the character of Margaret, and the two scenes in which she appears are masterpieces of beauty and pathos." [Lesson XXIV, Part IV.]

1239 *Nearing the End of Life—"Mefistofele"*

Boito

This great aria for tenor occurs as the Epilogue of Boito's remarkable opera, "Mefistofele." Faust has returned to his study, old, sad, and remorseful. He has found how empty are the pleasures of life. In this aria he takes farewell to earthly joys. [Lesson XXIV, Part IV.]

* In preparation.

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9123 *Overture—"Prince Igor"*

Borodin

Borodin was one of the group of Russian musicians, whose work as a composer was not his only profession. A scientist and university professor, the composition of music was an avocation to Borodin. His musical works, therefore, were composed under great difficulties.

Borodin's opera "Prince Igor" is based on an old legendary Russian story, "The Epic of Igor," which Poushkin published in his own version in 1800. "Igor" has been called the Russian version of King Arthur. The period of the story is the close of the twelfth century. Stassov arranged the story as an operatic libretto for Borodin.

Borodin died before the completion of his great work, so it fell upon the shoulders of his co-workers, Rimsky-Korsakow and Glazounow, to complete it. It was Glazounow's task to orchestrate the overture, and he did this from the memory of his conversations with Borodin. This overture is a marvelous tone picture of Russia emerging from a semi-barbaric state into a national consciousness. The overture begins with a tragic slow movement in D minor, 2/4 measure, which soon changes to an *Allegro* in D major. There is a descending scale on 'cellos and double-basses leading into a graceful clarinet passage, which introduces a new and more poetic subject. There is another change in Key to B flat, with a brilliant passage for full orchestra, in which the violins excel in passages of unusual brilliance. The horn sings a romantic melody suggestive of the love interest of the play. The themes so far introduced are worked into a brilliant climax in the recapitulation which calls upon the resources of every instrument with full dramatic force. [*Lesson XV, Part III; Lesson XXXIII, Part IV.*]

1237 *Recitative and Air of Prince Galitsky—"Prince Igor"*

Borodin

This great bass aria is sung in the first act by Prince Galitsky, who is left to rule the city of Poutivle and guard his sister, the queen, while his brother-in-law, Igor, is away at the wars. But Prince Galitsky is not true to his trust. The misrule of this dissolute nobleman is a matter of history, which Borodin has remarkably depicted in this opera. This aria is strong and vigorous and barbaric in style. Note the beating of the drum which accompanies, and the rough Russian dance tune that is thundered forth in this aria. [*Lesson XXV, Part II; Lesson XXXIII, Part IV.*]

6514 *Polovetski Dances—"Prince Igor"*

Borodin

These oriental dances occur in the second act, which takes place in the camp of the Khan Konchak where Igor is held captive. They are remarkable examples of the Cossack dance, the folk music of the Orient which came into Russia from her Eastern provinces. [*Lesson I, Part I; Lesson XXV, Part II; Lesson XXXIII, Part IV.*]

20737 *Cradle Song*

Brahms

In this beautiful lullaby, Brahms has caught the simple grace of the folk song. When one remembers the greatness of Brahms' contrapuntal skill one feels that Gluck spoke the truth when he said, "Simplicity and truth are the sole principles of the beautiful in art." [*Lesson XXIV, Part II.*]

6755 *Ever Lighter is My Slumber*

Brahms

No composer since Schubert has written so many exquisite songs as has Johannes Brahms. There are more than fifty of his songs which can be ranked

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as among the best in song literature. Although a romanticist in every measure of his music, Brahms has carried into all his compositions a classic regard for formal construction. For this reason every one of his songs would be a satisfactory musical composition even without the words. It has been said that "Brahms' songs are mere instrumental compositions with words added," and it is quite true that accompaniment and the melody do make complete compositions in themselves. [*Lesson XXIV, Part II.*]

20841 *Hungarian Dance No. 5*

Brahms

Brahms left four books of Hungarian Dances, which in their original version were written as pianoforte duets. One of the most typical, showing the unusual charm of the Hungarian and folk influence, is No. 5 of the series. It is here played by the "cembalom," an instrument which belongs distinctly to the Hungarian gypsy orchestras. Beyond doubt the cembalom is the direct descendant of the dulcimer of Biblical days. It also passed through the transformation of the clavicebalo or early keyboard instrument, which was the precursor of the harpsichord, clavichord, and modern pianoforte. Among the folk it has retained many of its ancient characteristics, and in the gypsy orchestras of Poland and Hungary it has changed but little from the early form. As used by the Hungarians, the cembalom has a trapezoidal sounding board with metal strings. Each note has from three to five strings and the tone is produced by two small, padded, hammer-like sticks. The instrument has a range of four octaves, so that compositions of pretentious proportions are possible to be played upon it. The reverse of this record is a typical Hungarian Czardas, also played on the cembalom. [*Lesson XXVI, Part I; Lesson XXIV, Part II; Lesson XIX, Part III.*]

—* *Hungarian Dances Nos. 20 and 21*

Brahms

Brahms became interested in Hungarian music through his friendship for Eduard Remenyi, the great violinist—and to him he dedicated his Hungarian Dances, written originally for piano duets. Brahms does not give a clue as to whether the dances are original or were taken from the real Hungarian melodies. It is certain they possess all the national characteristics of the Czardas, the alternating *Lassen* and *Friska* being excellently employed, and many Hungarian airs are to be recognized. These arrangements for violin were made by Joseph Joachim, the great violinist, who was a warm admirer of Brahms. [*Lesson XX, Part III.*]

20737 *Little Dustman*

Brahms

This is an adaptation by Brahms of an old folk song. It is a charming example of the regular three-part folk song. Notice the grace and beauty of the accompaniment to this song, which, although simple in form and melody, fits the meaning of the words in a truly remarkable manner. [*Lesson XXIV, Part II.*]

6571- } *Quintette in F Minor, op. 34*
6575 }

Brahms

In his writing for small groups of instruments, Brahms stands unrivalled among modern composers. This great work was first planned for strings alone, the fifth part being originally intended for the second cello, and its present arrangement with piano was made later. Brahms also arranged this work as a duet for two pianos, giving it a special dignity by designating to it, its own opus number. The work is considered the greatest chamber music composition ever written for strings and piano. The first movement opens with a bold theme

* In preparation.

Analyses

which declares as plainly as do the opening chords of the Beethoven Fifth Symphony, that a portentous work is beginning. The two parts of the first theme are most interesting to the student, as they are practically identical. The whole trend of the first movement with its contrasting tones of passion and splendor is of power and mighty strength. This is beautifully contrasted with the pure lyricism of the *Andante un poco adagio*, a movement of exquisite charm in which the arrangement of the theme as it is given by the various instruments produces a variety of melodic effect. The Scherzo is a most interesting bit of chamber music composition. The pulsating rhythm is set by the pizzicati reiterated C's from the violoncello, and gives the movement an irresistible swing which alternates between 2/4 and 6/8 time. The trio follows this rhythm but with a more "heart gripping intensity" in the development of the themes. The abrupt ending is a striking feature of this movement.

The Introduction to the finale is slow and mysterious and is reflective of Schumann's favorite means of opening his last movements. It follows the regular sonata form pattern, ending in a rushing and impetuous Coda which is in 6/8 time and is vaguely reminiscent of the scherzo. [*Lesson XXIV, Part II; Lesson XXVI, Part III.*]

7085 *Sapphic Ode (Sapphische Ode)*

Brahms

The Sapphic Ode, a lovesong in the style of the Greek poetess Sappho, was inspired by the verses of Hans Schmidt. It will be remembered that Sappho, born about 625 B. C., was renowned for her hymns and odes to Venus, the goddess of love. Schmidt in his verses, and Brahms in his exquisite musical setting, have reflected the simple and exquisite dignity with which Sappho clothed her verses.

Rosen brach ich Nachts mir am dunklen Hage,
Stässer hauchten Duft sie als je am Tage;
Doch verstreuten reich die bewegten Aeste
Thau der mich nässte.
Auch der Küsse Duft mich wie nie berückt
Die ich Nachts vom Strauch deiner Lippen pflückte;
Doch auch dir bewegt in Gemüth gleich jenen
Tauten die Thränen.

Roses did I gather by the moon's pale gleaming,
Sweeter far were they than by sun's full beaming;
Yet fell, from the branch torn to reach the flowers,
Dewdrops in showers.
Kisses on thy lips in the gloaming planted,
Greater bliss seemed than to my soul e'er granted,
Yet thine eyes, through my fondest vows' renewing,
Tears were bedewing.

(The translation is from the excellent "Handbook to Brahms," by Edwin Evans.) [*Lesson XXIV, Part II.*]

8098- } *Concerto for Violin, Op. 77* 8102 }

Brahms

One of the most remarkable concertos for violin and orchestra is this work by Johannes Brahms which was written for the great Hungarian violinist, Josef Joachim. Joachim's friendship for the composer dates from a concert in Göttingen in 1853, where the awkward youth from Hamburg accompanied the fiery violinist, Reményi.

Joachim in the audience was amazed at the marvellous genius of this youth who transposed the entire "Kreutzer Sonata" from the Key of A to that of B flat because the piano had been wrongly tuned. His admiration increased as did his friendship, and this great concerto, produced in 1879, leaves a record in tone of a remarkable comradeship.

Analyses

Brahms follows the regulation Sonata model, the first movement being an elaborately planned *Allegro non troppo* in D major. The orchestra states the principal subject (without introduction, the theme being presented by flutes and lower strings. This is worked over *fortissimo* and is followed by the second subject (here used in the same Key as the first, stated by the oboe and taken up by the first violins. The solo violin enters with a presentation of the first subject which is accompanied by the violas. The second subject is then stated by the flute and continued by the first violins, as the solo instrument embellishes it with exquisite passage work. An orchestral *tutti* introduces the Free Fantasia. In the Recapitulation the principal subject is brought back in the orchestra *fortissimo*. So, too, is the second subject now heard in D major. But through it all the solo instrument embellishes the theme with exquisite passage work. A cadenza for the solo violin precedes the Coda, which deals chiefly with the material of the first subject.

The second movement, *Adagio*, is scored only for strings and woodwinds with two horns added. The opening melody is an exquisite theme for oboe, later taken up by the solo instrument. The contrasting portion of the movement is of sterner mood, after which the lovely wood-wind theme is again heard.

The last movement, *Allegro giocoso*, opens with a brilliant theme for the violin and full orchestra *ff*. A transitional passage leads to the second subject, also given by the solo instrument. Both these themes are of a Hungarian character. They are employed in a free rondo form, the episodes being stated first by the orchestra, then by the solo violin. A brilliant but short cadenza leads into the Coda in which the first subject is brilliantly developed. [*Lesson XXX, Part III.*]

6833 Overture—"Academic Festival," Op. 83

Brahms

In 1880 the University of Breslau conferred on Johannes Brahms the degree of Doctor of Philosophy, and in recognition of this great honor the composer wrote an overture based on student themes, which is known as the "Academic Festival Overture."

In the strictest sense this work is more a Fantasia on popular student songs. It begins without introduction with an announcement of the principal theme, *Allegro*, here presented by the violins *pp*. This theme is contrasted by another given by the violas, which produce a most interesting instrumental effect. The first student song now makes its appearance intoned by three trumpets. This is "The Stately House," a very popular German student song, which is familiar to American church goers as the hymn, "O Day of Rest and Gladness." At the end of this theme the full orchestra brings forward a development of the opening subject. The Key changes to E major and the second violins with *celli pizzicati*, bring forward the second student song, "The Father of His Country." Then two bassoons enter with a third student song, the well known freshman song of the fox, "What Is that High on the Hill." The clarinets and other wind instruments develop this theme in a jolly manner. The free fantasia section is given over to an elaborate development of these themes, which are then brought back in the recapitulation. The Coda is founded on the universally popular student hymn, "Gaudemus Igitur," which is shouted forth joyously by the full orchestra and which brings the work to a triumphant conclusion. [*Lesson XXX, Part III.*]

6657- }
6662 } *Symphony No. 1 in C Minor*

Brahms

Although Brahms made many sketches for symphonies, he did not write a work in this largest of orchestral forms until he was forty-three years old, his first work being this Symphony in C minor, which was produced in Carlsruhe in

Analyses

1876. Brahms follows the "classical" symphonic model, this work having the customary four movements.

The first movement is preceded by an introduction *Un poco sostenuto* which leads directly into the first *Allegro*. The first subject is heard in the first violins and is worked over at considerable length before the second subject in E flat major enters in the wood-winds. Notice how the theme of the first subject is persistently suggested in the bass parts played by the 'cellos. The themes are given an elaborate development, then are brought back for a regular recapitulation—a lengthy Coda brings this movement to an end.

The second movement, *Andante Sostenuto*, opens with a lovely theme in strings and bassoons. After sixteen measures the wood-winds bring forward a contrasting theme which is followed by a new subject for first violins and a passage of great beauty for oboe and clarinet. There is a short development and a partial return of the material heard at the beginning of the movement, the lovely song theme now being played by the solo violin.

The third movement is not a *Scherzo*, but is given the tempo marking of *Allegretto e grazioso*. Grove compares this "in simple sweetness and grace" to a folk song. The opening subject is given by the clarinet and later by the first violins. This is followed by a new passage for wood-winds and the clarinet theme is again heard. The second portion, in reality a Trio, brings out an interesting combination for wood-winds and strings in which two flutes have a lovely passage. The opening part of the movement is then repeated in its entirety.

The Finale opens with an introductory *Adagio* which is quite lengthy. An interesting use of the contra-bassoons is to be noted here, also a lovely *Andante* passage for the French horn with the muted strings sustaining the harmony a silvery flute passage, and the sombre notes of the trio of trombones which announce softly the chorale-like theme which later ends the movement.

The movement proper, *Allegro non troppo*, begins with the first subject in the violins. Some authorities note a similarity in this theme to that of the finale of Beethoven's Ninth Symphony. This subject is given considerable development and the French horn theme of the introduction is developed with it. The second subject enters softly in the strings, the accompanying bass figure being one previously used in the Introduction. This Finale follows as does the First Movement the "Sonata" pattern, so a lengthy Free Fantasia or development now takes place, followed by a Recapitulation which only hints at the first subject, but brings back the second subject in its entirety. The movement ends with a brilliant Coda. (On record 6657 Dr. Stokowski gives an explanatory outline of the themes, with piano illustrations.) [*Lesson XXIV, Part II; Lesson V, Part III; Lesson XXX, Part III.*]

— * *Symphony No. 2, D Major, Opus 73*

Brahms

The second symphony by Brahms was finished the year after his first symphony had been produced. It was presented December 30, 1877, in Vienna, and made a great success.

The first movement, *Allegro non troppo*, 3/4, opens without introduction, the first subject being given by the cellos and horns, with an answering phrase by the flutes, oboes, and clarinets. The second subject is introduced by an undulating passage for violins. It is first stated by the cellos, then repeated by the wood-winds. The development is worked out very elaborately, Brahms using the undulating violin passage and contrasting it with the first subject. The second sub-

* In preparation.

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ject is not used at all in this development. The recapitulation brings forward the two subjects; here used with elaborate contrapuntal development in the accompaniment. A coda based on the first subject, brings the movement to an end, the final tone being a sustained chord, *pianissimo*, for the wind instruments.

The second movement, *Adagio non Troppo*, 4/6, opens with a lovely melody in the violoncellos, which is later repeated by the first and second violins in unison. The second theme, 12/8, is given by the flutes and oboes, the clarinet later joining in the exquisite tonal blending. This theme is succeeded by a third melody, heard first in the violins, and then carried on by the wood-winds. An elaborate development leads to a recapitulation of this subject matter, and the movement ends quietly with a suggestion of the opening theme.

The third movement, *Allegretto Grazioso*, 3/4, is in the form of an intermezzo, having two contrasting trios or episodes. The principal theme is heard in the oboes, clarinets, and bassoons, with a pizzicato accompaniment from the cellos. The first episode, *Presto*, 2/4, is in reality a variant of this subject. It is first heard in the strings, then re-echoed in the wood-winds. A modified repetition of the first theme follows, after which the second episode, also a *Presto*, 3/8, is introduced. A final return to the gay first subject brings the movement to a close.

The Finale, *Allegro con Spirito*, 2/2, is like the first and second movements, written in the sonata form. The first subject is stated by the strings, and is in D Major. The second subject in A Major is also given out by the strings, but is almost immediately repeated by the wood-winds. The development is concerned entirely with the first subject. The recapitulation brings back the two main subjects, practically as they were first heard. It is followed by a long and elaborate Coda, which is developed from both subjects. [*Lesson XXX, Part III.*] (*Optional.*)

6886-}
6890 } *Symphony No. 3 in F Major, Op. 90*

Brahms

This great work was written by Brahms in 1883 and was given its first performance in Vienna, December 2, 1883, under the direction of Hans Richter. Although the two preceding symphonies by Brahms had puzzled the critics, this work was received with immediate enthusiasm. It has been generally considered to be the most popular of the four symphonies which Brahms gave to the world. Many of the composer's friends felt that he had a program in mind when he was writing this work. Mme. Clara Schumann called it "a forest idyll" and said the first movement represented "the splendor of awakening day, with sunbeams streaming through the trees." Brahms, however, evidently intended it as absolute music for he left no clue as to its meaning.

The first movement, *Allegro con brio*, opens with a couple of introductory measures, the first subject being a majestic melody given by violins, violas, cellos, and trombone. A subsidiary theme in the violins and cellos is of a more tranquil character, and leads into the second subject in A major, which is given out by the clarinet and bassoon. The time changes from 9/4 to 6/4 and the oboes give out the opening chords of the short introduction. The first portion or statement of subjects is then repeated. The development is made up of both subjects, the introductory theme being prominently brought forward in the horn and oboe. The recapitulation again brings back the opening introductory chords, the first subject being heard in the violins, while the second subject is given out by the clarinets and bassoons. An elaborate Coda brings the movement to a close.

The second movement, *Andante con moto*, is of a rhapsodical character. The first subject is heard in the clarinets and bassoons, here playing in four-part har-

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mony. This theme is repeated and the second subject then enters. This is also given out by the clarinets and bassoon, but is soon taken up by the oboe and French horn. A charming variation of the first subject is now developed alternately by the wind and strings, after which the first theme returns. The movement ends with a tranquil Coda.

The third movement is a *Poco Allegretto* which takes the place of a Scherzo. It opens without introduction with a charming melody given out by the cellos. This is repeated first by the violins then by flutes, oboes and horns. The middle portion of this movement corresponding to the Trio is a graceful and fanciful theme heard first in the wood-winds. The first section of the movement now returns, the melody being given by the horns instead of the cellos. The theme is then repeated by the oboe (replacing the violin) and then by the first violins and violoncellos. A Coda of fourteen measures brings this movement to a close.

The Finale is an *Allegro* in the regulation Sonata form and in the Key of F minor. The principal, agitated theme is played by the strings and bassoons. This is repeated by the wood-winds, but is soon supplanted by the strings and wind here uniting in the presentation of a hymn-like theme in A flat major. The full orchestra works up to a tremendous climax, after which the second subject is heard in the horns and cellos. This subject also has its own subsidiary theme which is now heard *fortissimo* in the entire orchestra.

The Development is concerned with the opening theme and the Recapitulation also further embellishes this subject. The hymn theme is hinted at just before the statement of the second subject, which is heard in F major. The Coda begins with a development of the principal subject, but this is soon supplanted by the hymn theme, now chanted by the brass and wood-wind. At the close there is a repetition of the three mysterious chords which were heard at the opening of the symphony. [*Lesson XXIV, Part II.*]

9212- } *Symphony No. 4 in E Minor, Opus 98*
9217 }

Brahms

Two years after the third symphony by Brahms was given to the world, his fourth and last symphony appeared. This work was produced October 25, 1885. It is universally recognized as the most individual of all the works of the great Brahms, and was received with enthusiasm by critics and the public.

The first movement, *Allegro non troppo*, begins without introduction, the first subject being stated by the first and second violins, and accompanied by arpeggios on the violas, cellos, and basses. The latter half of this subject is repeated in a modified form, which leads into the second subject proper. This subject is made up of several independent themes; first, a lovely melody for violins, followed by a theme of almost heroic character, stated by the cellos and horn, accompanied by a staccato theme from the basses. This melody is then developed by the violins but is soon supplanted by another song-like theme, given out by the flute, clarinet and horn against a pizzicato accompaniment by the strings. The development is very extensive and elaborate, each theme being treated in an important and independent manner. The way in which Brahms leads up to the recapitulation is decidedly reminiscent of Beethoven. The first subject is suggested several times before it is finally brought back as it was first heard. It is followed by a repetition of the themes of the second subject, practically as they were originally stated.

The second movement, *Andante Moderato*, is prefaced by a short horn call, which is repeated by the bassoons, carried on by the oboes and flutes, finally leading into the statement of the principal subject, presented by the clarinets, with

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pizzicato accompaniment from the strings. The second subject is then given by the cellos. The return of the first theme now heard in the violins is followed by a short Coda, which brings the movement to a tranquil close.

The third movement, *Allergo Giocoso*, is a roméo type which Brahms terms an "intermezzo." The movement is full of animation and good humor, the genial side of Brahms here finding expression. The use of the paccdo and triangle should be noted.

The fourth and last movement, *Allergo Eurg.o*, is in the form of the Passacaglia, a stately Italian dance, popular in the 17th century, which was similar in character to the Chaconne. In the latter, the theme was invariably kept in the bass, while, in the Passacaglia, it was in any part, often being so embellished by contrapuntal devices that it was difficult to trace. No previous composer had used this form in any symphonic development, so the Finale of this symphony stands forth as one of the most remarkable contrapuntal achievements in symphonic literature. The stately theme is followed by a remarkable series of variations, worked out with a perfection of workmanship, which has rarely been excelled. Note the lovely flute solo, and the beautiful contrasts of wood-winds and brasses. [Lesson XXX, Part III.]

9287- } Variations on a Theme by Haydn, Op. 56
9289 }

Brahms

This composition, which is possibly the most remarkable example of the Theme and Variations form, to be found in modern orchestral literature, was written in 1873. The theme is a well known German "Chorale St. Anthony," which Brahms evidently believed to have been the original composition of Joseph Haydn. It was used by "Papa" Haydn as the second of four movements of a "Divertimento for Two Oboes, Two Horns, Three Bassoons and Serpent." As Haydn placed on this score the words, "With a Chorale St. Anthony," it is generally believed that the theme was originally a popular German Chorale of Haydn's day.

The theme of this imposing Chorale is first heard in a dignified *Andante* given out by the wind instruments. The use of the Contra-bassoon should be noted and the manner in which the violoncellos and basses (pizzicati) double the contra-bassoon part.

The different variations bring forward clearly the following instruments:

- Var. I. *Poco animato*—Strings—wood-winds.
- Var. II. *Piu vivace*—Clarinet and bassoons.
- Var. III. *Con moto*—Oboe, bassoon, violins and violas, flutes and bassoons.
- Var. IV. *Andante con moto*—The violas accompany the oboe and horn playing the melody in octaves. The theme changes to the strings with the accompaniment in the flutes and clarinets.
- Var. V. *Vivace*—Melody in the wood-winds then in the strings.
- Var. VI. *Vivace*—Strings (pizzicati) a new rhythmic figure in the brass and bassoons.
- Var. VII. *Grazioso*—Flute and violas play the melody; later the first violins.
- Var. VIII. *Presto non troppo*—Muted strings.
- Finale. *Andante*—Notice the *basso ostinato* or ground bass. The orchestra works up to a *ff* climax. [Lesson XXIV, Part II; Lesson XXX, Part III.]

20344 *Wind Amongst the Trees*

Briccialdi

Giulio Briccialdo (1818-1881), the Italian composer of this brilliant concert piece, was a brilliant flautist who composed something like two hundred works for

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his instrument. He was also active in improving the mechanism of the flute. In this, one of the most famous of his solo works, the title furnishes a ready key to the capricious fantasy, which may be said to give the moods of the wind under various weather conditions—sighing, moaning, whistling, and howling. Chromatic passages are featured in the opening section, then florid decorations are introduced at intervals, thus exhibiting the various effects possible on the instrument. There is a middle section in which a lovely melody of pastoral character is presented, at first simply, then with variations, surrounded by ornamental phrases. A change comes, and the calm becomes threatening and stormy. The turbulence subsides and the finale, in clear and silvery flute tones, conveys the happy impression of fair weather and sunshine. [*Lesson IX, Part III.*]

—* *Festival Te Deum*

Buck

Dudley Buck (1839-1909) was one of the most prominent musicians of America during the late nineteenth century. He was the first great American composer to realize the importance of the organ and its influence upon church music. His two largest choral works were the "Golden Legend," and "The Light of Asia," but his influence in the field of church music was probably stronger and more lasting than in that of concert music. Although he never wrote with a distinctive individuality, there is, as one critic has said, "A Mendelssohnian fluency of writing, and a natural melodic line, which have gained for Dudley Buck's works the favor of a large public." The "Festival Te Deum," No. 7 in E flat, Op. 63, No. 1, is typical of Buck's style. This richly-flowing choral music is interspersed with several beautiful solos and duets. [*Lesson XXXVI, Part II.*]

35885 *The Saeter Girl's Sunday*

Ole Bull

Ole Bull (1810-1880), famous Norwegian violinist, is remembered in America, not only for his five spectacular tours, in which he exhibited his virtuosity as a violinist, but also for his unsuccessful attempt to establish a Norwegian colony in northern Pennsylvania in 1852. This is one of the characteristic pieces originally written for his chosen instrument, but on this record arranged for organ. Words are also sung to this melody. The *saeter* or chalet is the little farm on the mountain side, high above the valleys, where the cattle are driven for their summer pasture. The isolation of the herd-girls who tend the flocks is proverbial. When Sunday comes, the church bells heard in the valley below, waken feelings of homesickness. [*Lesson XXX, Part I.*]

C 1334 *Christe qui lux es et dies—This Day Christ Was Born*

Byrd

William Byrd (1538-1623) was one of the most prominent composers at the Court of Queen Elizabeth, and was her music teacher and favorite composer. Byrd was a great believer in vocal music and was a strong advocate of the theory that everyone could and should sing. On the preface to his "Songs of Sadness," published in 1588, he gives many reasons why every one should sing. The following are two of them:

"It doth strengthen all parts of the brest, and doth open the pipes.

"There is not any musicke of Instruments what soeuer, comparable to that which is made of the voyces of men, where the voyces are good, and the same well sorted and ordered."

This beautiful Christmas hymn is an excellent example of Byrd's type of composition. [*Lesson VI, Part II.*]

* In preparation.

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21752 *Non piango e non sospiro*—"Euridice"

Caccini

Giulio Caccini, or Giuilo Romano as he is sometimes called, was one of the original members of the Florentine Camerata. He, as well as Peri, wrote a musical setting for the drama "Euridice" by Rinuccini. Several of the selections for Caccini's setting were used in the original performance at the Pitti Palace in 1600, though Caccini also contributed to that occasion a shorter composition in the same style. The two settings of "Euridice" have much in common, and are so similar in style that one can easily see how they could have been combined for one performance. This new style, known as the *stile rappresentativo*, shows a close observance to the meaning of the text and a musical subservience to the structure of the poetry which is almost servile. Yet in this aria, voicing the resignation of Orfeo, there is much dramatic strength and purity. It is, in truth, a wonderful illustration of the principle "that music, drama, and interpreter are of equal importance." [Lesson VII, Part II; Lesson III, Part IV.]

45495 *Song of the Robin Woman*—"Shanewis"

Cadman

"Shanewis," or the "Robin Woman" is a two-act opera by Charles Wakefield Cadman, with text by Nelle Richmond Eberhardt. It was given its first performance by the Metropolitan Opera Company in New York, March 23, 1918. The story is of an Indian girl, Shanewis, who possesses a beautiful voice. Her singing attracts the attention of a wealthy woman who gives Shanewis an education. The Indian maiden falls in love with the son of her benefactress, but finds that the young man is betrothed to the daughter of his mother's friend. The Indian suitor of Shanewis, finding that she has been deceived, shoots her lover with a poisoned arrow. In this aria, Shanewis tells of the song of an ancient princess of her tribe, who was called the "Robin Woman" because she knew the language of the birds and could bring them to her when she sang this song. [Lesson XXXVI, Part II; Lesson XXXV, Part IV.]

4003 *Come raggio di sol*

Caldara

One of the last composers of the seventeenth century Venetian opera school, Antonio Caldara (1670-1736) is best known for his contemplative style of composition. His works include operas, sacred operas (a particular form of oratorio), oratorios, cantatas, and masses. This aria is the most familiar and beautiful of Caldara's known works. The melody fits the text in a union which is rarely found in the early schools of opera.

As on the swelling wave, in idle motion,
Wanton sunbeams at play are gaily riding;
While in the bosom of unfathomed ocean
There lies a tempest in hiding.
So are many that wear a mien contented,

* * * * *

While deep within the bosom lies a heart tormented.

Copy't 1894 G. Schirmer.

[Lesson VIII, Part II; Lesson V, Part IV.]

21623 *Joseph Mine*

Calvisius

Sethus Calvisius (1556-1615) was one of Bach's predecessors at the Thomas School in Leipzig. Calvisius was not only renowned as a musician but was also a famous chronologer and astronomer. While in Leipzig in 1611, he was offered the Chair of Mathematics at Wittenberg University, a position he declined in favor

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of music. Many of his hymns and motets are in the Library of the Thomas School, and doubtless they did much to inspire Bach. One of the few works of Calvisius that is generally known is this motet, "Joseph Mine." Written in 1587, it is an excellent example of the counterpoint of the schools of that period.

Joseph, tender Joseph mine,
Help me rock my babe divine,
Slumber, darling baby mine.

Eja, eja, sunt impleta quae praedixit Gabriel:
Eja, eja, eja.
Virgo Deum genuit,
quod divina voluit clementia,
clementia, clementia, clementia.

* * * * *

Copy't 1898 G. Schirmer.
[Lesson V, Part II.]

4003 *Fittoria, mio core!*

Carissimi

It was Carissimi who developed the early oratorio and, in truth, laid the foundation of that form. Although he wrote many operas and cantatas, he is chiefly identified with the oratorio school. The words of this aria are not religious, but in character it is similar to the virile baritone arias of the day. Compare it with "Sound an Alarm" by Händel. This aria describes a poor lover who has attempted to break love's bonds and has at last achieved his purpose.

Victorious my heart is,
And tears are in vain,
For love now has broken
Its shackles in twain.

* * * * *

Copy't 1880 G. Schirmer.
[Lesson VIII, Part II; Lesson V, Part IV.]

21747 *Intorno all' idol mio (Caressing Mine Idol's Pillow)*

Cesti

Marc Antonio Cesti was a Franciscan monk who was born in Arezzo in 1620 and died in Venice in 1669. He is identified with the second period of Venetian opera. In attempting to free the opera from the buffoonery of his predecessor, Cavalli, and also to introduce the more dignified character of his master, Carissimi, Cesti divided the opera into Opera Buffa and Opera Seria (the latter is often referred to as "Oratorio Opera"). His chief contribution to opera was the form of the *Da Capo* aria, or the repetition of the first part of the aria in its entirety, after the conclusion of the second part. It was due to the later development of the *Da Capo* aria that the opera lost so much of its dramatic strength. Cesti's first opera, "Orontea," was produced at Venice in 1649. This aria, which is from "Orontea," is an excellent example of the *Da Capo* form.

Caressing mine idol's pillow,
Breathe lightly o'er me, ye zephyrs,
Bear my greetings to her.

[Lesson VII, Part II; Lesson III, Part IV.]

1337 *España Rapsodie*

Chabrier

Alexis Emmanuel Chabrier (1841-1894) was one of the best loved of the French orchestral composers of the late 19th century. This work, which was inspired by Chabrier's travels in Spain, was first produced in 1883, and was the first work by Chabrier to win universal recognition for its composer. The

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España Rapsodie is, as its name implies, a freely constructed fantasia on Spanish dance tunes, the Jota and Malagueña being brought the most prominently before the hearer. The Jota is a type of Spanish dance, which is always sung by the dancers, who accompany themselves with guitars and castanets, playing as they dance. The Malagueña is practically the same dance as the Fandango. Like the Jota it is also in triple time and accompanied by castanets. There is a slight rhythmical difference between the two dance tunes, which is easily recognized. This Rapsodie follows no fixed form, but is simply a fascinating combination of these two Spanish dances. [*Lesson XXXI, Part II.*]

20346 { *Scarf Dance*
 { *The Flatterer*

Chaminade

Cecile Chaminade has for many years held the most important musical position of any woman in France. Her dainty compositions for piano have endeared her in the hearts of music students throughout the world. None is more popular than these two, the charming "Scarf Dance" and the beautiful little tone poem entitled "The Flatterer." These are both piano compositions following the lines of the Mendelssohn "Song Without Words." [*Lesson XXXI, Part II.*]

1167 *Carceleras (Prison Song)*—Zarzuela, "The Daughter of Zebidee"

Chapi

Lorente Ruperto Chapi (1851-1909) was one of the most popular Spanish composers of the last generation. Like most of his countrymen Chapi devoted much time to the composition of the truly Spanish form of folk opera called Zarzuela. He is credited with the composition of 150 such works. This Prison Song is taken from the Zarzuela called "The Daughter of Zebidee." [*Lesson XXXII, Part II.*]

20896 *Veni, Creator Spiritus (Hymn of Charlemagne)* (Ambrosian)

Charlemagne

This old Latin hymn has been for centuries attributed to Charlemagne, though there are some Church authorities who claim that it is one of the Ambrosian hymns of the fourth century.

Ekkehard's "Life of Notker" (a work of the thirteenth century) tells that Notker, who was a man of gentle, contemplative nature, was moved by the sound of a mill wheel to compose the musical sequence, "Sancti Spiritus adsit nobis gratia." When he had finished this hymn he sent it as a present to the Emperor Charles ("Charles the Bold"), the grandson of Charlemagne. The Emperor sent him in return the hymn "Veni Creator," which "the Spirit had inspired him to write." Some historians point out this story and claim that Charles the Bold appropriated the hymn of his grandfather for this occasion. The army of Jeanne D'Arc is known to have used this chant as their battle hymn, and it is said that the troops led by "The Maid of Orleans" sang the "Veni Creator" before every battle.

It has been constantly sung throughout Western Europe as part of the offices for the coronation of kings, the consecration and ordination of bishops and priests, and for all high ecclesiastical solemnities, including the coronation of popes. Gustave Mahler uses this hymn as a text in the first movement of his Eighth Symphony. The plain song melody is here rendered in traditional antiphonal form, and is taken from the Vatican edition of the Antiphonal, which would place it in the class of Gregorian melodies.

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The Latin verses here used are:

Veni Creator Spiritus
Mentes Tuorum Visita
Imple superna gratia
Quae tu creasti pectora.

Qui paraclitus diceris
Donum Dei altissimi
Fons vivus, ignis, caritas
Et Spiritus unctio.

Hostem Repellas longius
Pacemque dones proinus
Ductore sic te praevio
Vitemus omne noxium.

[Lesson XIV, Part I; Lesson III, Part II; Lesson I, Part IV.]

English Translation

Come, Holy Ghost, Creator blest,
And in our souls take up Thy rest;
Come with Thy grace and heavenly aid
And fill the hearts which Thou hast made

O Comforter to Thee we cry;
Thou Heavenly gift of God Most High;
The fount of life, the floor of love,
The soul's anointing from above.

Do thou the enemy repel
And grant Thou peace at home to dwell;
With Thee, our head, protecting arm,
May we escape from every harm.

9293 *Depuis longtemps j'habitais (A Long Time I Have Lived in This Room)*—"Louise"

Charpentier

One of the greatest operas of the modern day is "Louise," by Gustave Charpentier. In this work the French composer gives a picture of every-day life in Paris. The first and last acts take place in the home of a laboring man whose daughter, Louise, rebels against the narrow restrictions of her home and goes away to find freedom and happiness in the gay life of the Bohemians. This aria is sung by Jullien, a poet, whose window looks out toward that of Louise. He tells her he has lived for a long time where he may constantly see her, that he has learned to love her and has written a letter to her father begging for her hand. [Lesson XXXII, Part IV.]

6623 *Depuis le jour (Ever Since the Day)*—"Louise"

Charpentier

This aria for soprano, the best known single number from Charpentier's opera, "Louise," occurs in the third act. Louise has run away with her poet lover, Jullien, and the scene takes place in the garden of the small house in Montmartre where the lovers are now living. Jullien asks Louise if she is truly happy, and she replies in this song. [Lesson XXXI, Part II; Lesson XXXII, Part IV.]

6785 *Berceuse*—"Louise"

Charpentier

This exquisite adaptation of an old French cradle song occurs in the fourth act of Charpentier's opera, "Louise." The father tries to comfort his daughter, Louise, and holding her in his arms sings the old lullaby that he used to sing to her in childhood.

"Do-do, baby, do-do.
Soon my child will be asleep,
Bye-bye, Do-do.
Go to sleep as in the old days,
Do-do; baby, do-do."

[Lesson XXXII, Part IV.]

——* *Guide Thou My Steps*—"The Water-Carrier"

Cherubini

Maria Luigi Carlo Zenobio Salvatore Cherubini (1760-1842) is one of the most interesting personalities of music history. But four years younger than Mozart, he lived to see the beginning of the modern school of music. (The first performance of Wagner's "Rienzi" took place in 1842.) Born in Italy, Cherubini lived most of his life in France, where he witnessed the great Revolution, the rise and fall of Napoleon and the reconstruction of the Republic under Louis Philippe. At the founding of "the Conservatoire de Musique" in Paris, 1795, Cherubini was appointed one of the three Inspectors; later, on account of

* In preparation.

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Napoleon's aversion to him, Cherubini went to Vienna; but the war between Austria and France soon brought him into the power of his old enemy, and he returned to France, where he went into semi-retirement for several years. During "The Hundred Days" Napoleon made him a Chevalier of the Legion of Honor, and he received further honors from Louis XVIII. In 1822 he became Director of the Conservatoire, and during his long régime there all the important French composers of the Romantic School came under his tutelage.

Cherubini's career as a composer is usually divided into three periods. The first (1760-91) is the Italian Period, and most of the works of this time are either in the old style of the Italian Church School, or are light operettas. In the second period his greatest dramatic works were written: while in the third period, dating from 1816, his sacred compositions were perfected. The most popular of Cherubini's operas is "Les Deux Journées," written in 1800. This work, known as "Der Wasserträger," is called in English either "The Two Days," or "The Water Carrier." Its setting is Paris during the "Reign of Terror," and the story is of a poor water carrier who befriends a French magistrate. Although Cherubini devoted his life to French music, one can hardly class him as a French composer, for he never lost his classic manner of expression. It is therefore but natural that his music has met with greater appreciation in Germany than in any other land. "Der Wasserträger" is still a popular opera on the German stage. Beethoven considered the libretto of this opera the best in existence and esteemed Cherubini above all the writers for the stage of his day. [Lesson XXI, Part II; Lesson IX, Part IV.]

——* *Requiem Aeternam*—"Requiem Mass in C Minor" Cherubini

It is in his sacred music that Cherubini most freely developed his individual genius, for his great knowledge of counterpoint is here combined with the best of his writing for the voice. The Requiem in C, which belongs to the third period of Cherubini's life, is rightly regarded as his greatest and most famous work. The Requiem Mass is the most solemn Mass of the Catholic Church. Palestrina gave it its present form, but it remained for Mozart and Cherubini to carry the form to its culmination. Cherubini left two marvelous works in this form; the first, in C Minor, was written for the anniversary of the death of King Louis XVI (1793), and was sung for the first time at the Abbey Church of St. Denis 1817. "Its general character is one of extreme mournfulness, pervaded throughout by deep religious feeling." This is particularly noticeable in the opening chorus (Introit), "Requiem Aeternam." [Lesson XII, Part IV.]

6612 *Ballade in G Minor, Op. 23*

Chopin

The term "Ballade," as applied to instrumental music, came into being during the Romantic School. The ballade as a type of song expression exists in folk music from an early day, being applied to any song which told a definite story. At the time of Schubert, when the development of the art song began, the dramatic value of the story was accented not only in the vocal portion of the song, but in the accompaniment also. Like the other masters of the Romantic School, Chopin realized the importance of dramatic expression. He therefore used the term "ballade" for a short composition for piano in which although there was no definite form, there was a decided emphasis on lyric narrative. Chopin, however, gave no clue, either by title or analyses, of the program which his Ballade in G Minor was supposed to portray, although Schumann is the authority for the statement that all the Ballads were inspired by the poems of Mickiewicz.

* In preparation.

Analyses

The particular Mickiewicz poem identified with this Ballade is "Konrad Wallenrod," which is a tale of the Lithuanian campaigns of the Red Cross Knights in the fourteenth century.

Among the prisoners taken during the battle, when Lithuania lost her independence, was the little seven-year-old prince, Konrad Wallenrod. So completely did this boy win the heart of the master of the Red Cross Order that he was reared with the Knight's own sons. The youth grew and became the bravest knight in the Red Cross Court. Everywhere he went he was accompanied by an aged minstrel, who was in disguise a Lithuanian nobleman of high degree, named Wajdelote. Having won favor at the Red Cross Court because of his musicianship, Wajdelote was able to keep the flame of patriotism and the love for Lithuania burning in the heart of Konrad. As he grew older the young Prince realized it was his sacred duty to free his native land from the tyranny of his adopted country, which he also loved sincerely. He became sad and melancholy.

One day during some skirmishes on the border, Konrad and Wajdelote were captured by the Lithuanians, and great was the joy of all when they discovered the identity of the prisoners. For two years of happiness Konrad remained in his native land and greatly aided his countrymen by teaching them the military tactics of the Red Cross Knights. He married the most beautiful of all the Lithuanian maidens. But his honeymoon was interrupted by the din of battle, and Wajdelote now told him of a plan which must be carried out if Lithuania was to be freed. So, after a heart-breaking farewell to his bride, Konrad set out on a campaign against the Saracens.

Ten years later a rich and powerful Knight, Konrad returned in disguise to the Court of the Red Cross Knights. The old master was dead and the disguised Konrad was elected to his place. Now began the fulfillment of the desperate plan evolved so long before by Wajdelote. The treasury of the Knights was first entirely depleted by order of their master; their garrisons were weakened and by secret communication with the Lithuanians, the Red Cross Knights lost their power and Lithuania regained her freedom. But Konrad paid with his life for his patriotism. He never again saw his beloved wife save for a moment of farewell before his execution as a traitor at the hands of the Knights whom he had betrayed. One can best understand the true feeling of this composition if one recalls that Konrad's vengeance on the conquerors of his native land was a picture which all Polish patriots of Chopin's day dreamed might be fulfilled in the ultimate freedom of their own beloved Poland. [*Lesson X, Part I; Lesson XIX, Part II.*]

6628 Etude in E Major

Chopin

Chopin, in speaking of his Etudes, says: "Everything is to be read *contabile*, even in my Etudes; everything must be made to sing—the bass, the minor parts—everything. The singing hand may deviate from strict time, but the accompanying hand must keep time. Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflections."

Kullak once declared this etude to be "a wondrously beautiful tone poem," and said also that it was "more a nocturne than an etude." The story is told that Chopin once, after playing it, lifted his arms above his head and cried, "My Fatherland!" It was known to be one of his favorite compositions, and he is quoted as having said, "Never in my life have I written another such beautiful melody."

This melody was used for the theme of the popular song "I Am Always Chasing Rainbows." [*Lesson X, Part I; Lesson XIX, Part II; Lesson XXI, Part III.*]

Analyses

6546 *Fantasia Impromptu, Op. 66*

Chopin

This composition, originally written for piano, was one of several manuscripts found on Chopin's writing table after the composer's death. He had written across it, "To be destroyed when I am gone."

No one knows why this injunction was made by Chopin, but fortunately his wishes in the matter were disregarded by his friends, and this composition is now regarded as one of Chopin's most beautiful works. The poetic fancy expressed in this charming *Fantasia* is a rare one, and the tone poem carries its own individual message to each hearer. The present arrangement for harp retains all the fanciful charm of the original work. [*Lesson X, Part I; Lesson XIX, Part II.*]

35800 *Funeral March*

Chopin

This ever-popular composition is in reality the third movement of Chopin's great B flat minor Sonata for piano, written by the Polish pianist while in Paris. It really reflects his grief over the loss of Polish independence. The march follows the regulation form of march, trio, march. Notice the theme of the trio, which seems to breathe a spirit of consolation in sorrow. Liszt says of this composition: "All that the funeral procession of an entire nation in mourning, weeping for its own death, could contain of desolate woe, of deepest sorrow, is found in this funeral knell. One feels here that it is not only the death of a hero who is mourned, while other heroes remain to avenge him, but rather that of an entire generation of warriors who have succumbed, leaving only women, children, and priests." This arrangement for band brings forward excellent illustrations of the trombone tone. [*Lesson I, Part I; Lesson XVI, Part III.*]

1327 *Mazurka in C Sharp Minor—Op. 63, No. 3*

Chopin

The Mazurka is a Polish dance, which is said to have originated in the sixteenth century. It was always sung while the folk danced, and is exclusively a dance of the common people, whereas the Polonaise is the dance of the nobility. Although the name mazurka means measure, the dance is remarkable for the variety and liberty of its performance; in fact, many mazurkas became in truth improvisations, for the invention of new steps and figures was ever permissible. The music is 3-4 or 3-8 time and consists of two parts of eight measures each, repeated several times.

Chopin treated the mazurka in a new and original manner, refining it of all vulgarity. He employed Polish folk tunes, but retained little more than the character of the old folk dance. [*Lesson XIX, Part II.*] (*Optional.*)

20614 *Minute Waltz, Op. 64, No. 1*

Chopin

This charming little composition is a perfect example of the waltz form, consisting of the waltz, trio, waltz. It was originally written for piano, but makes a most attractive number as it is here played by the violin.

There is a story that this composition was suggested to Chopin upon seeing George Sands' little dog whirl 'round and 'round in pursuit of his tail. [*Lesson XI, Part I; Lesson XIX, Part II.*]

6589 *Nocturne in E Flat, Opus 9, No. 2*

Chopin

The term Nocturne means as its name implies, literally "night music." It was often used during the Romantic School to signify a composition of a romantic, dreamy character, free in form, yet usually following as does the Serenade,

Analyses

the three part song pattern. Chopin was very fond of this, and wrote many lovely poetic compositions to which he gave the name, "Nocturne." [Lesson X, Part I; Lesson XIX, Part II.]

6234 *Polonaise Militaire*

Chopin

This great composition known as "The Military Polonaise" was composed by Chopin in 1843 for pianoforte solo. This has always been considered the greatest composition which Chopin ever wrote in the form of the polonaise, the national dance of his tragic country. This Polonaise is more than the stately dance of the Polish nobility, although it follows the general contour of dance-trio-dance. Mecks thus describes it: "Is this the composer of the dreamy nocturnes, the elegant waltzes, who here fumes and frets, struggling with a fierce suffocating rage, and then shouts forth, sure of victory, his bold and scornful challenge? And in the trio, do we not hear the tramping of horses, the clatter of arms and spurs, and the sound of trumpets? Do we not hear and see, too, a high-spirited chivalry approaching and passing in this martial tone picture?" [Lesson XIX, Part II.]

6847 { *Prelude D Flat, Op. 28, No. 15* } { *Prelude A Flat, Op. 28, No. 17* }

Chopin

Chopin's music, even in these short preludes is always expressive of his own individual sufferings. For this reason he has often been compared to Heinrich Heine, whose tragic heart longings always color his lyric poetry.

Of all the piano virtuosi Chopin has achieved the greatest fame as a composer for his chosen instrument. Always spontaneous, always refined, always romantic, each short piece by Chopin, be it intended as a study, or as a prelude, or as a definite dance form, has its own individual place in the works of the composer and in the hearts of the audience of Chopin's admirers.

Prelude No. 15 of this set is one of the most famous of Chopin's works in this form. George Sand said that it was descriptive of "the midnight burial of a monk by his brothers." Jean Kleczynski, a Pole and pianist, who is regarded as an authority on Chopin, says it is "a picture of drops of rain falling at regular intervals, which by their continual patter bring the mind to a state of sadness." This description has been generally accepted, for this Prelude is usually termed "The Raindrop." [Lesson XIX, Part II.]

6589 *Prelude in D Flat*

Chopin

When Robert Schumann in 1839 reviewed in *The New Journal of Music* the Preludes of Chopin, he called him "the boldest and proudest poetic spirit of the times." "He might have added," continues Edward Dannreuther, "that Chopin was a legitimately trained musician of quite exceptional attainments; a pianist of the first order, and a composer for the pianoforte pre-eminent beyond comparison, a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony. Each étude, prelude, or impromptu presents an aspect of the subject not pointed out before. Like a magician, he appears possessed of the secret to transmit and transfigure whatever he touches into some weird crystal, convincing in its conformation, transparent in its eccentricity, of which no duplicate is possible, no imitation desirable."

In each of his pieces Chopin makes a direct impression. Each has its own individual personality, though all possess the charming grace of their creator. See analysis above of record 6847. [Lesson X, Part I; Lesson XIX, Part II.]

Analyses

20896 *Te Deum Laudamus*—*Ambrosian Chant (Fourth Century)* Church

The Ambrosian Hymn "Te Deum," is ascribed to St. Ambrose and dates from the Fourth Century.

By the introduction of the ritual song St. Ambrose became responsible for the regulation and development of music in the Western Church. Antiphonal and congregational singing received a great impetus through the interest manifested by this great Bishop of Milan, who was responsible for the adoption of the four authentic church modes and who composed many hymns, among which are the well-known "Veni Redemptor Gentium" and "Aeterna Christi munera." The melody of this "Te Deum" is psalm-like in character and is in the fourth mode. The simplicity and solemn beauty of the melody have won for it a permanent place in the church services, and many composers have elaborated the text with settings of magnificence—many requiring huge choruses and orchestras of great proportions. (See Händel's "Utrecht" and "Dettigen" Te Deum settings; also Dvořák's setting, Op. 103.)

This particular melody is known as the "Roman" version and is still popular in Italy. Every peasant knows it by heart and from mediæval times it has been sung in the crowded Roman Churches at every solemn thanksgiving service.

The melody has also served the greatest composers from Palestrina's time on until today. [*Lesson III, Part II; Lesson I, Part IV.*]

21621 *Ave Maria (Hail Mary)*—*Gregorian Melody of the Tenth Century* Church

A simple musical phrase underlying the text of the "Angelical salutation." The melody has served composers since the time of Palestrina as a *Cantus firmus* for their elaborate polyphonic works. In this setting the sopranos and altos in unison sing the first part, the basses and tenors joining in the second phrase.

This beautiful Hymn to the Virgin is based on Luke 1: 28-42, being a paraphrase of those verses which became a regular antiphon in the church service during the 16th century. [*Lesson III, Part II; Lesson I, Part IV.*]

21621 *Benedictus* Church

The Benedictus is sung during the Mass directly after the elevation of the Host. It is, therefore, like the Sanctus one of the most solemn and tender musical moments found in the Church service. It is in truth "a song of adoration." [*Lesson III, Part II; Lesson I, Part IV.*]

21621 *Dies Irae* Church

The Dies Irae, or old Latin Hymn for the dead, was written by St. Thomas of Celano in the 13th century. The Latin words tell of the day of wrath and desolation foretold by the Prophet Zephaniah. In all Requiem Masses, the Gloria and Credo are omitted and the place taken by the Dies Irae. [*Lesson III, Part II; Lesson I, Part IV.*]

21621 *Kyrie Eleison (Lord Have Mercy)*—*Gregorian Melody of the Eleventh Century* Church

This Gregorian Melody is written in the first mode. It is here sung in alternate fashion according to traditional custom. Frescobaldi and Bach have utilized the melody as a basis for important organ preludes.

The Kyrie Eleison is the opening part of the Mass. The words, "Oh Lord, Have Mercy," are a prayer or appeal for mercy, which show the repentance of the suppliant. [*Lesson III, Part II; Lesson I, Part IV.*]

Analyses

21621 *Sanctus*

Church

The fourth section of the regular Mass of the Roman Catholic Church is given over to the *Sanctus*, sometimes called the "Seraphic Hymn" which is sung before the elevation of the Host. [*Lesson III, Part II; Lesson I, Part IV.*]

20897 *Hymn to St. John the Baptist*

Church

One of the most famous early hymns of the Christian Church was the "Hymn to St. John the Baptist," by Paul Diaconus (about 770 A. D.). Guido of Arezzo developed his system of solfeggio from this hymn. Noting that each line of the hymn began on the successive tones of the scale, Guido took these syllables to represent the tones, and his method has proved of great value in the development of sight singing. The original Latin words are:

<i>UT</i> quænt laxis	<i>F</i> amuli tuorum
<i>E</i> Esonare fibris	<i>S</i> olve polluti
<i>M</i> ira gestorum	<i>L</i> abii reatum
Sancte Joannes	

The first syllable, *UT*, was changed later to *DO*. The initials of Saint Ian (French for St. John) became the syllable *SI*, now generally called *TI*. The English translation is:

"In order that Thy servants with loose (vocal) chords may sing again and again the wonders of Thy deeds, quash the indictment against our sinful lips, O Saint John!"

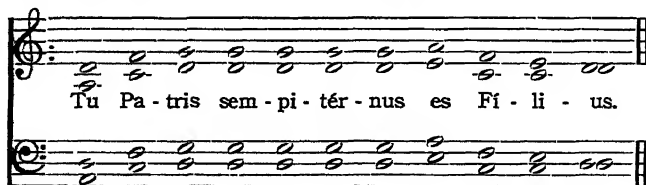
The male voices of the choir render the Gregorian melody as originally given and later the women's voices repeat the melody while the male voices sustain the first note of each phrase. This record makes it possible to clearly hear the first syllables of the scale. [*Lesson III, Part II.*]

20897 *Examples of Organum and Discant*

Church

These are early experiments in Plural melody.

The first example of "Organum" is in simple fourths. It is known as the "Tonus Protius." (See Oxford History of Music, Vol. I, Page 55.) The melody (original Gregorian Chant) is first announced by the tenors and basses, afterwards it is repeated by the sopranos and altos—the organum being sung a fourth lower by the tenors and basses. This progression in open fourths in parallel motion was known as the "old style" organum.



Tu Pa-tris sem-pi-tér-nus es Fi-li-us.

These crude first attempts at plural melody were made in the ninth century. "Organum," "The Art of Organum" or of organizing, was treated in a work entitled "Musica Enchiridias" the authorship of which has been questioned but has been generally attributed to Hucbald, a Flemish Monk.

In this work the new art is also given a second name viz: "diaphony."

Analyses

Guido d'Arezzo in his "Micrologus," written between the years 1000 and 1050, sums up the possibilities of what has been called the *old style organum* and gives various examples of organum in parallel and oblique motion.

The second specimen of Organum is known as the fifth composite. The melody is first sung by the sopranos (*Vox principalis*), then repeated with the other voices. The tenors sing the *vox organalis* a fifth below while the altos and basses double the sound of the *vox organalis* in the lower octave. (Doubled fifths and octaves.)

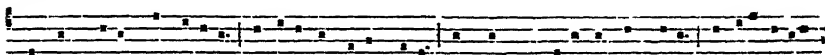
Original is found in the "Musica Enchiridias" (Pseudo-Hucbald). See Oxford History of Music, Page 50, Vol. I.

Discant—The Gregorian Melody.

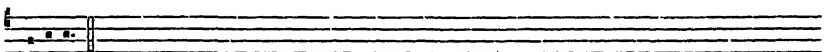
"*Verbum Bonum*" is taken from an ancient sequence in honor of the Blessed Virgin (first strophe) from the eleventh century.

In the first attempts to break away from the rigidity and crudity of the Organum, composers soon developed a freedom that is amazing. Melodies are now proceeding in contrary motion and with a fluency that was inconceivable a century previous.

The original Gregorian melody sung first by the basses and tenors is as follows:



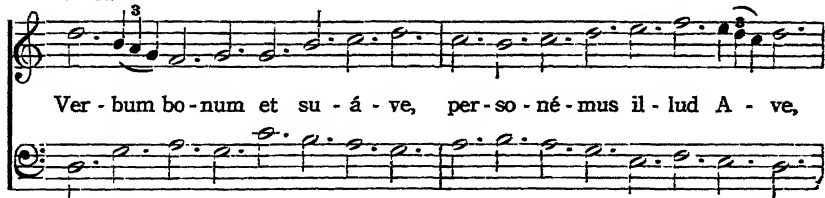
Verbum bonum et su-áve, Personémus illud Ave, Per quod Christi fit concláve, Virgo, Mater,



Fi-li-a.

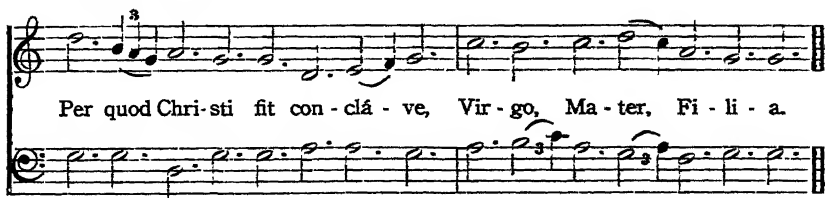
The *Discant* is sung by the upper voices, while the lower proceed in strict rhythm (in contrast to the original free Gregorian Rhythm). See Ambrose "Geschichte de Musik," Vol. 11, page 317. M. S. in the Library of Douai (Ms. No. 124.) See also in the Oxford History of Music.

Discant



Ver - bum bo - num et su - á - ve, per - so - né - mus il - lud A - ve,

Cantus Firmus



Per quod Chri - sti fit con - clá - ve, Vir - go, Ma - ter, Fi - li - a.

[Lesson III, Part II.]

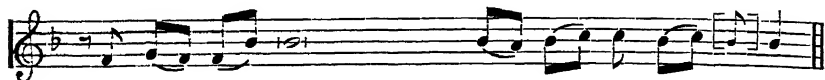
Analyses

20897 "Magnificat" (Gregorian)

Church

Antiphonal singing of the Gregorian "Magnificat" (followed by the Gloria Patri by Palestrina for double chorus). Eighth Psalm Tone (Gregorian Chant) alternating with verses in modern "Falso Bordone."

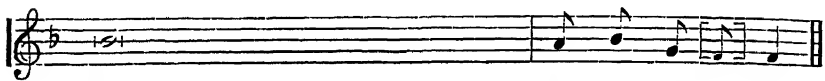
The first word of the Canticle is sung by the Chanter; the choir of sopranos and altos continue, the next phrase being taken by the male chorus, singing what



1. Ma - gni - fi - cat *

2. Et ex - sul - távit

3. Qui - a re - spexit humilitatem an - cil - læ su - æ: *



1. ánima mé - a Dó - mi - num

2. in Deo salu - tá - ri - me - o.

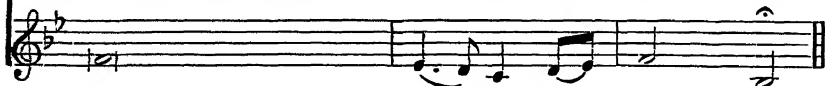
3. ecce enim ex hoc beátam me dicent omnes gene - ra - ti - ó - nes.

is known as the modern adaptation of the ancient "falso bordone." This modern form has nothing in common with the ancient "Faux Bourdon" with its progressions in sixths—or with the second type which is based on the Gregorian Psalm tone and which was used (as this more modern form) to alternate the verses and to avoid the monotony incident to a vesper service given entirely with the Gregorian Chant.



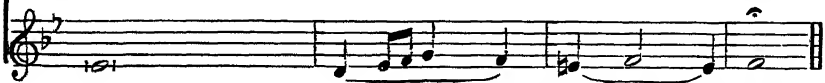
2. Et exultávit spí - ri - tus me - us: *

4. Quia fecit mihi magna qui po - tens - est: *



2. in Deo sal - tá - ri - me - o.

4. et sanctum no - men e - ius.



[Lesson III, Part II; Lesson I, Part IV.]

Analyses

5090 *Sanctissima*

Corelli

The greatest of the early violinists of the seventeenth century was Archangelo Corelli (1653-1713), who was born in a little town near Bologna and died in Rome. He travelled much, for a musician of his time, and was known in Paris and throughout Bavaria as well as in Italy. As director of music for Cardinal Ottoboni, Corelli occupied a unique position as the dictator of the music in Rome. Händel met him at this time and was as greatly impressed with Corelli's compositions as with his virtuosity, frankly imitating the Italian master in many of his own works.

This arrangement of Corelli's "Sanctissima" was made for violin and violoncello by Fritz Kreisler. It not only offers an excellent opportunity for the student to contrast the tone quality of these two instruments, but it also makes it easy to follow the canonical style of writing which held sway during the time of Corelli. This exquisite double melody is a beautiful example of the lovely themes often used by the masters of this period. [*Lesson XX, Part III.*]

20451 *Giga*

Corelli

This is a modern orchestral arrangement of an old Italian dance by Corelli, one of the first of the violin virtuosi of the seventeenth century.

The old dance known as the Giga (Gigue in France) took its name from a curious old folk instrument of the bow type which was called the geige. This was an ancestor of the present-day violin. The Giga or Gigue was a rapid dance which became a great favorite with the first instrumentalists, as it gave the player, whether he was organist, clavecinist, or violinist, a great opportunity to show his technical ability. It became also popular with composers as a Finale for Partitas and Suites. [*Lesson XXIII, Part III.*]

20494 *Viking Song*

Coleridge-Taylor

This stirring song by Coleridge-Taylor is a modern "Viking song." Its spirit so encompasses one that the giant-like, sturdy Vikings stand in their carved ships before one's eyes, all adventure. "Lord of the Waves We Are" was quite true of the Vikings, and the composer has given the poem a splendid setting. [*Lesson XXXIII, Part II.*]

H713 *Chanson Louis XIII and Pavane*

Couperin

King Louis XIII of France is said to have been a very excellent musician and many old airs are attributed to him. This song of pastoral character was originally called "Amaryllis." This simple composition follows the song form A-B-A. The introduction and coda should be noticed. The Pavane was a stately old dance of Italian origin, taking its name from Padua. Some say the name *paranne* comes from the Latin word *parannis* (*pavo* meaning peacock), referring to the stately, proud steps of that bird. This dance follows the pattern of A-A-B-A-coda.

[*Lesson IX, Part I; Lesson XIII, Part I.*]

21421 *The Old Chisholm Trail*

Cowboy

Among the many interesting songs of the American Cowboy, none are more distinctive than the "Songs of the Trail," which were sung during the long trips made twice each year to bring the cattle from Texas to Montana and Wyoming. When the summer heat burned up the Texas grass, the herds were driven to the cool green prairies of the north; and, in the fall, when the wintry blasts had come, they were again driven over the trail to the Southlands.

Analyses

The cowboys welcomed these trips, especially the long "Chisholm Trail" to Montana and Wyoming, because it gave them a chance to see new sights, to meet old friends from other ranches, and to have various adventures. Many were the stories exchanged on the trail, and songs were constantly sung, partly to keep the cattle quiet on the journey, and partly that the various adventures of the trip might be recorded. There are countless verses to these old "Trail Songs." Frequently, as in the case of this song, there is a refrain made up of the various ranch yells. These yells, similar to college cheers, were sung to keep the cattle from straying off the trail. Their short, sharp, rhythmic phrases are a definite characteristic of all trail songs. In this song, the yell used is as follows:

"Coma ti yi youpy,
Youpy ya, youpy ya,
Coma ti yi youpy,
Youpy ya!"

[Lesson XXXIV, Part II.]

V-40016 { *The Trail to Mexico*
 Whoopee Ti Yi Fo, Git Along, Little Dogies } *Cowboy Song*

One of the most interesting of our purely American sources of folk music is the unique song of the cowboy of the great Southwest. The cowboy songs are essentially folk music, for they came into being spontaneously and simply. They reflect the occupations and customs of their creators, whose names have long since been forgotten. In a letter to John A. Lomax, whose book, "Cowboy Songs," is the earliest collection of these interesting songs, Theodore Roosevelt says: "There is something very curious in the reproduction here on this new continent of essentially the conditions of ballad-growth which obtained in mediæval England. However, the native ballad is speedily killed by competition with the music hall songs, the cowboys becoming ashamed to sing the crude homespun ballads in view of what Owen Wister calls the 'ill smelling saloon cleverness' of the far less interesting compositions of the music hall singers." "O Bury Me Not on the Lone Prairie" is one of the best known of the cowboy laments. It is a touching ballad of many verses, sometimes called "The Dying Cowboy." The ballad form, with its dramatic story, always made a direct appeal to the cowboy, but the most characteristic of his songs are known as the "Dogie Songs." Mr. Lomax calls these "improvised cattle lullabies, which were created for the purpose of preventing cattle stampedes." These "Dogie Songs" belong to the days of the "long trail" when the cattle were driven up each spring to Wyoming and Montana from their breeding grounds in Texas. "Whoopee Ti Yi Yo" is one of the best and most popular of the "Dogie Songs." [Lesson XXXVI, Part I.]

78873 { *Tamburitza Kolo*
 The Good-for-Nothing } *Croatian-Serbian*

The Kolo is the popular circle dance of the peasants of Serbia and Croatia; the tamburitza is the predominant folk instrument. This instrument has five strings, tuned (from high to low) in E, E, B, F#, C#. In this record, vocal refrains are introduced, with doggerel verses such as these:

Listen! how the tamburitza tinkles!
Listen! how lively the band plays!
Hurry handkerchief, and hide uncle;
Altho I am a daughter-in-law,
I know three band-leaders!
Hold! Mark the notes G—D—C.
Oh! Let the feet step lightly!
Now it's after midnight
Oh, young fellow, hurry to the rest, etc.

Analyses

"The Good-for-Nothing Fellow" (Nevaljanar) is a conventional drinking song, which portrays the complaint of the village drunkard.

Everybody tells me I'm a good-for-nothing drinker,
My life has lasted too long, even now.
For three nights I've been drinking.
I buy drinks for everybody,
As long as I have money.
The tavern-keeper never closes up
As long as my money lasts.
When I'm not drunk,
I play cards night and day.
Till I'm too sleepy to play.
I sit drinking and smoking.
I wish to cheat someone at cards.
My life has lasted too long, even now!

[Lesson XVII, Part I.]

1354 Orientale—"Kaleidoscope"

Cui

This selection is No. 9 in a suite entitled "Kaleidoscope," a work by the great Russian composer, César Cui. The modern form of suite is usually classed with program music, for instead of being but a collection of dances, as was the form during the classic period, the suite of to-day is given a general descriptive title, while each selection has its own title and all seek to express the same idea. Each is in the same key. This suite is entitled "Kaleidoscope" and each number is of a different form and coloring. The "Orientale" dance is a very good example of the rhythmic and melodic character of the dances of the Far East. Note the string effects which are here used. [Lesson XXV, Part II.]

H3002 My Homeland.

Czecho-Slovakian

This beautiful song of "Home" has been sung by the Bohemians for generations. Although oppressed by foreign rulers, and often exiled from the country they loved so well, the Bohemians have always clung to this song. [Lesson XXV, Part I.]

69091 Hail, Slavs! (Hej Slovani!)

Czecho-Slovakian

There is an old proverb which says, "A Slav finds brothers everywhere!" It is this thought which is expressed in this Slav Hymn, which is sung to an old Bohemian tune. The words, as translated by Jaroslav J. Zmrhal, are:

Hail, ye Slavs! Our Slavic language
Still our souls is greeting.
While our hearts, so true and loyal,
Within our breasts are beating.
Yes, it lives, the Slavic spirit,
It shall live forever!
Hell and thunder, vain your anger,
Conquer, you can never!

[Lesson XXV, Part I.]

79182 Where Is My Home?

Czecho-Slovakian

One of the most popular songs of the Czecho-Slovaks is this song of the Fatherland, "Where Is My Home?" by Franz Skroup. It is as popular among those who came to a foreign shore in search of freedom as it is to those who have ever longed at home for the freedom and independence of their native land. The composer of this beautiful national song was Franz Skroup (1801-1862), one of the best early composers of Bohemia. He wrote the first Czech opera and was one of the first enthusiasts over the Wagnerian music dramas.

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Where is my home? Where is my home?
If you know land Heaven giving
Where the gentlest souls are living
Loving hearts with gifted minds.
And a strength rocks cannot grind
That's the glory crowned nation
Where the Czechs are is my home!

[Lesson XXF, Part I.]

79197 { *Homeland—Sousedska* }
 { *Fisher—Polka* }

Czecho-Slovakian

It has often been said that Bohemia has produced the "sweetest dance melody in the world." These selections, played by an orchestra in which an accordion is prominent, give an excellent example as to the tempo and style followed for popular dancing. The term *sousedska* is used to denote the slow waltz movement, or *ländler*, so popular in rural communities. The polka, in quick duple time, with divided beats, and the second strongly accented, is a genuine Bohemian folk dance that became popular throughout Europe and America about 1830, as a fashionable "round-dance." [Lesson XXV, Part I.]

69526 *Moravia, Moravia*

Czecho-Slovakian

This song in praise of Moravia, the central section of the modern republic of Czecho-Slovakia, is credited to Ludwig Ritter, who is said to have written it in 1844. One remembers the part taken by the Moravians in the early colonization of this country. The first song festival recorded in our history took place in the Moravian colony of Bethlehem, Pennsylvania, in 1742, under the leadership of Count Zinzendorf, head of the Moravian Brethren. The Moravians are said to have printed the first European Protestant hymn book in 1505. [Lesson XIV, Part I.]

78777 *O'er Tatra's Mountains Flashed the Lightning*

Czecho-Slovakian

One of the greatest of all Slovak folk songs is "Over Tatra." This song is of very ancient origin but it curiously prophesies the rising of the Slovaks and of the building by that race of a great Slavonic nation. The Tatra Mountains are the highest of the Central Carpathian range and rise abruptly like a huge wall to an altitude of over eight thousand feet from a plateau 2,600 feet above the sea. This group is forty miles long and is the boundary line between Hungary and Galicia. The thunder storms in the Tatra Mountains have been ever immortalized in song and story. So in this old folk song of the Slavs the storms hovering over Tatra foretell that after "the skies are rent asunder," the Slovak race shall rise and rule. [Lesson XXV, Part I.]

79128 *Good Old Times—Medley of Bohemian Songs*

Czecho-Slovakian

This medley includes some of the best old-time Bohemian songs, which every Bohemian knows. Part one includes "There Was a Good Little One," "The Viennese Rouser," "Soldier's Love Song," and "Zapfenstreich (Taps)." Part two includes several drinking songs, "Hurrah, I'm Happy," "Drink, Friends, Drink!", "Then We'll Drink and Drink All Day," and the familiar "Good Night" (*Dobre Noe, ma mila*). [Lesson XXV, Part I.]

20309 *Czecho-Slovakian Dance-Song (Traditional)*

Czecho-Slovakian

This well known Slavic melody is here arranged for twenty mixed voices by Basile Kibalechich, leader of the Russian Symphonic Choir, an organization com-

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posed of voices selected for their individual quality and orchestral timbre. A free translation of the Czecho-Slovak words will give the best idea of its meaning:

Come one, come all,
Leap nimbly, leap nimbly,
Don't break, don't break,
Ripped badly, ripped badly,
Poor folks, poor folks,
Need chimneys, need chimneys,
For they have no
Feather bed, feather bed.

Soldier stands on
Guard duty, guard duty.
And his coat is
Ripped badly, ripped badly,
All night, all night,
All morning, all morning.
Dew rained, dew rained.
Swiftly falling, swiftly falling.

I gave silver
To gypsies, to gypsies,
I gave each a
Green coat, green coat,
Gypsy, gypsy,
Good gypsy, good gypsy.
Make my sweetheart
Love me true, love me true.

Chorus:
Tralalala, etc.

[Lesson XII, Part I; Lesson XXV, Part I.]

6638 *Danny Deever*

Damrosch

No descriptive song by any American composer is better deserving of its popularity than "Danny Deever." This musical setting of Kipling's poem is by Walter Damrosch (1862), the well-known American conductor and composer. The poem is from Kipling's "Barrack Room Ballads" and tells the gruesome story of the hanging of Danny Deever, who "shot a comrade sleeping" and became "the regiment's disgrace."

On the reverse of this record is another of the "Barrack Room Ballads" of Kipling. "On the Road to Mandalay" is in lighter vein, and the excellent setting by Oley Speaks makes a charming and attractive song. [Lesson II, Part I; Lesson XI, Part I; Lesson XXXVI, Part II.]

20449 *Little Man in a Fir*

Danish

This is an animated dance for two couples which alternates with a "Tyrolean" waltz. The Hatter is a group dance which is of a very lively character. [Lesson XXXI, Part I.]

20432 *Dance of Greeting*

Danish

This is one of the simplest of the Danish song games. It is said to have been originated in order to teach the lesson of courtesy to little children. [Lesson IX, Part I; Lesson XI, Part I; Lesson XXXI, Part I.]

20450 *Shoemaker's Dance*

Danish

The folk-dances of Denmark almost invariably are occupational dances; that is, they take their names and their steps from some trade or occupation. Belonging to this group of folk-dance songs based on occupation is this interesting old "Shoemaker's Dance." [Lesson XI, Part I; Lesson XXXI, Part I.]

78304 *King of Kings (Hornemann)*

Danish

The composer Hornemann (1841-1906) wrote this greatly beloved Danish hymn, which is sung around Christmas time and at funerals. This hymn ranks with the national song "King Christian," which has been put in admirable verse by the poet Longfellow and has been used in Kuhlman's "Elverhøj" (Elf Hill) Overture (Record 68727). [Lesson XXXI, Part I.]

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7-304 *Three Folk Songs*

Danish

The folk songs of Denmark are usually composed ones. They have all the charm of Danish melody and the playful fancy of the Danish imagination. "At the Bend in the Road," by Gebauer is a folk ditty, whose first verse goes

"Where the way is curving slight,
Lies a pretty house so bright;
Little leaning is the wall.
And the window, very small."

"The Little Ole with the Umbrella," by Jacobsen, is the best-known Danish lullaby. The third song "Fly, Birdie, Fly," by Hartman, founder of Danish music, is also beloved by all Danes for its sentimental associations with childhood days. [*Lesson XXXI, Part I.*]

1199 } *Le Coucou* 20345 }

Daquin

Louis Claude Daquin (1694-1772) was one of the best known of the instrumental composers of the French School in the early 18th century. He is one of the earliest examples of the infant prodigy, as Daquin is known to have played the Clavecin before Louis XIV when but six years of age; while at the age of twelve, he became organist at the church of St. Antoine, where unusual crowds thronged the services, in order to hear the youthful organist. Although he lived to be nearly eighty, Daquin never lost his youthful enthusiasm. So fascinated was he by the effects and imitations which music could produce, that he frequently employed such means during church services. It is said that at one Christmas Eve service, he imitated the voice of the nightingale so perfectly on his organ that the treasurer sent beadles all through the church looking for the escaped songster. This little tone picture, "Le Coucou," originally written for the Clavecin, follows the old pattern of rondo, and is based on the well-known cuckoo call, which is here admirably reproduced on the piano. [*Lesson XI, Part I; Lesson XXI, Part III; Lesson XXIII, Part III.*]

———* *Thou Brilliant Bird—"The Pearl of Brazil"*

David

Félicien David (1810-1876) was one of the first of the French Romantic composers to introduce Oriental effects into music. Shortly after graduation from college, David entered the order of St. Simonians, and when this order was dissolved in 1833, he went to the Orient with a number of the brethren as a missionary. Later he returned to Paris and became identified with the French School of Opera. "The Pearl of Brazil" was produced in 1851, and is a story of similar character to Meyerbeer's "L'Africaine." It is full of interesting uses of Oriental melodies and rhythmic effects. This aria belongs to the type of imitative arias which are so dear to the heart of the coloratura soprano. Notice the flute obbligato. [*Lesson XV, Part IV.*]

1309 *Nocturne II—(Festivals)*

Debussy

Debussy wrote three compositions for orchestra which he designated as "Nocturnes." No. I is entitled "Clouds," No. II "Fetes" and No. III "Sirens." (This has a chorus of women's voices.) These works were written in 1899 and dedicated to the composer's wife, to whom they were presented as a New Year's gift in 1900. Debussy has given his own poetic descriptions of these short works.

* In preparation.

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“Clouds: The unchanging aspect of the sky and the slow, solemn movements of the clouds, dissolving in grey tints, lightly touched with white.”

“Fetes: The restless dancing rhythm of the atmosphere interspersed with sudden flashes of light. There is also an incidental procession (a dazzling imaginary vision) passing through and through and mingling with the aerial reverie; but the background of uninterrupted festival is persistent with its blending of music and luminous dust, participating in the universal rhythm of all things.” [*Lesson XXXI, Part III; Lesson XXXIV, Part III.*]

6696 *Prelude—L'Après-Midi d'un Faune*

Debussy

This remarkable Prelude, which is in reality a tone poem, was composed in 1892. It was the first work which Debussy wrote for orchestra in which his individual style of instrumentation is to be noticed. The music was inspired by the poem of Stéphane Mallarmé, whose unusual word pictures have been such a great part of the French impressionistic school of poetic imagery. Edmund Gosse thus describes “The Afternoon of a Faun”: “A faun, a simple, sensuous, passionate being, awakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent, or is the memory he seems to retain but the shadow of a vision, no more substantial than the ‘arid rain’ of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But naiads plunging! Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his weak brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer. Experience or dream, he will know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boscajes of sleep.”

The principal theme is given by the flute, and this is followed by a dreamy melody, first intoned by the wood-winds. It is taken up by the horn, then by the oboe and clarinet in dialogue. The first theme returns, but now the ‘cello joins the flute and the melody dies away as though into the mist which surrounds the sleeping faun. [*Lesson XXXI, Part II; Lesson XXXIV, Part III; Lesson XXXII, Part IV.*]

1153 *Jota—(Spanish Song)*

De Falla

Manuel De Falla, the composer of this *jota*, (pronounced Hoh’tah) is probably the foremost composer of the modern Spanish school. This is one of the “Seven Characteristic Songs” by De Falla. While the *jota* was originally a dance, it is frequently interspersed with singing. There is a tradition that the *jota* originated with a Moor of Valencia, named Jot, who was expelled from that city and later removed to Aragon where the *jota* became an institution in that province, as well as in Castile, Navarre and Valencia. It is usually in 3/4 measure although there is a style in 2/4 measure. Notice the brilliant and colorful orchestral accompaniment, and the restricted range and tonality of the song, with its vocal arabesques. [*Lesson XXI, Part I; Lesson XXXII, Part II.*]

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1244 *Popular Song*

De Falla

De Falla, the modern Spanish composer, has spent much time among the peasants of Spain studying their music. In this "Popular Song" he has chosen a melody of distinctly Oriental character. Note the use of the harmonics in the violin. [*Lesson XXXIV, Part III.*]

21781 | 21782 | *The Three-Cornered Hat*

De Falla

The most interesting of the present-day Spanish composers is Manuel de Falla, who was born in Cadiz in 1876. He first studied in his native city, later going to Madrid where he worked under Felipe Petrell, called "the father of the Modern Spanish School." Anxious to pursue his studies in Paris, de Falla wrote a number of light operas, as this seemed to be the only chance for earning money enough to make his studies in Paris possible. But he met with scant success and finally decided on a grand opera attempt.

"La Vida Breve" won high praise for its youthful composer when it was produced in 1905. In 1905 de Falla realized his dream, and went to Paris, where he was received with open arms by Debussy, Dukas, Ravel and others of the modern school who knew and appreciated his works. "La Vida Breve" was heard in France and its fame and success spread throughout Europe and to America. De Falla lives in the immediate vicinity of Granada. He travels all over Spain, into remote places, living among the peasants, in order to get old and rare folk melodies. He has won great success with his Ballets. This work, "The Three-Cornered Hat," is de Falla's second work in this form and was first produced in 1919. His music is a rare combination of modernistic impressionism and actual folk melody. [*Lesson XXXIV, Part III.*]

80160 { *Mass in the Eighth Mode:* *Benedictus (2) Agnus Dei* } *Kyrie Eleison (2) Sanctus* }

De Lassus

Orlando de Lassus (or Roland Delattre) was the last and greatest composer of the Netherland School, and ranks with Gabrielli and Palestrina as a master of church music. He is credited with 800 secular works, and 1600 religious compositions, fifty-one of which were Masses, most of these following the new manner of writing in single counterpoint. De Lassus' early training especially equipped him for church composition. As a choir boy in Belgium he was kidnapped three times because of his beautiful voice. His connection with wealthy patrons gave him a chance to visit Italy, where he profited from studying the Italian masters, and at the age of twenty-one he was choir-master of St. John Lateran's in Rome. In his early career we hear of him in Mons, his native town, Antwerp, Paris, Venice and England. His great opportunity came when he was invited to Munich by Albert V, Duke of Bavaria. The major part of his life was spent there, where rich, honored, and industrious, he produced his greatest works as master of the music of the Ducal Chapel.

This *Mass Octavi toni* was written in the eighth ecclesiastical mode, which was also known as the fourth plagal, or Hippomixolydian mode (D, E, F, G, a, b, c, d). The arrangement is by von Thiel, and these extracts are sung *a capella* by a cathedral choir of mixed voices, in Berlin, Germany, under the leadership of Prof. Hugo Rüdell. [*Lesson V, Part II; Lesson V, Part IV.*]

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20228 *Mon coeur se recommande à vous*

De Lassus

Orlando de Lassus (1532-1594) was known as the "Prince of Musicians." Although more popular in his lifetime than the great Roman master of counterpoint, de Lassus is little known today. His works, of both religious and secular character, are deserving of far more attention from musicians of our day. The words of this beautiful aria are: "My heart calls to thee full of sorrow and misery. Grant me at least the strength to leave thee. My tongue once full of pleasant words and happy laughter can now only curse those who have banished me from thy sight." [Lesson V, Part II.]

1166 {Intermezzo—False Lente "Sylvia" Ballet}
{Pizzicato—"Sylvia"}

Delibes

The music of Delibes is better-known through the exquisite ballets which he composed than through his operas. "Sylvia," a mythological ballet in three acts and five tableaux, was first given at the Paris Opera, June 14, 1876. Theodore Thomas first made the music familiar to American audiences in his orchestral performances, and the engaging qualities of this sparkling French dance music have survived for a half century. The Pizzicato is an idealized expression of the French "toe-dancer," and is always a great favorite in the theatre, concert or dance studio. [Lesson II, Part III; Lesson XXIX, Part IV.]

9394 *Bell Song—"Lakmé"*

Delibes

Leo Delibes (1836-1891) is principally known as a composer of ballet music; however, his opera "Lakmé" is a work of much charm and beauty. It was first produced in Paris in 1883. On account of the rare opportunity this opera gives to the coloratura soprano, it has remained a popular opera.

The Bell Song occurs in the second act, the scene of which is set in a street bazaar in an Indian city. Lakmé has been brought from her secluded home in the forest by her father, a fanatical Brahmin priest, who is anxious to discover the lover of the maiden. Commanded by her father to sing, Lakmé realizes that his intention has been to force her lover to betray himself, and she is filled with dread and dismay. The Bell Song therefore becomes of dramatic importance in the unfolding of the plot, and is not entirely a "display number" as most coloratura arias are. The charming use of the bells and the imitation of bells by the voice should be noted. The words are:

In the forest near at hand,
A hut of bamboo is hiding,
'Neath a shading tree doth stand,
This roof of my providing.
Like a nest of timid birds,
In leafy silence abiding,
From all eyes secret it lies,
And waits it there a happy pair!

Far away from prying sight,
Without there's naught to reveal it,
Silent woods by day and night,
Ever jealously conceal it;
Thither shalt thou follow me
When dawn earth is greeting.
Thee with smiles I shall be meeting,
For 'tis there thy home shall be.

[Lesson IV, Part I; Lesson XXIX, Part IV.]

1187 *Idle Fancies—(Fantaisies aux divins mensonges)—"Lakmé"*

Delibes

About 1880 the aversion of the natives of India to the English invaders was very bitter. In Act I of Lakmé two English officers have trespassed upon sacred Brahmin ground, and are rebuked. One of these officers, Gerald, remains to examine some beautiful Oriental jewelry which he finds in the garden. In this tenor aria, he examines each bracelet, ring and necklace, and tries to picture the feminine grace of the owner. Later he hides and first sees Lakmé, the owner of the jewels. [Lesson XXIX, Part IV.]

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———* *Vieni al contento (In Forest Depths)*—"Lakmé"

Delibes

This beautiful aria for tenor occurs at the opening of the third act of Delibes' opera, "Lakmé." The scene shows a hut in the deep tropical forest. Here Lakmé and her faithful attendant have brought the wounded Gerald, and here he has been nursed back to health by the devoted Lakmé. He voices his love for her in this exquisite aria. (For words, see "The Victrola Book of the Opera.") [*Lesson XXI, Part II.*] (*Optional.*)

1095 *Passepied*—"Le Roi s'Amuse"

Delibes

This interesting use of the old French *Passepied* occurs in Delibes' incidental music to "Le Roi s'Amuse" which was written in 1882. The court balls of the Eighteenth Century were always opened with the *Passepied* so this use made by Delibes for the opening of the ball in Victor Hugo's drama is a most appropriate one. This arrangement is for piano solo. [*Lesson XXIII, Part III.*]

6557 }
20304 } *The Marseillaise*
81293 }

de Lisle

The French patriotic hymn owes its name to the fact that it was originally sung by the corps of the city of Marseilles when they entered Paris, July 29, 1792. Perhaps the best account of this composition is that written by a nephew of the author, from which the following facts are gathered:

"Claude Joseph Rouget de Lisle was a captain of engineers, quartered at Strasbourg in 1792. Baron de Dietrich was then mayor of the city. He asked de Lisle for a patriotic song which he wished to give to the Lower Rhine Volunteers to sing; and as the captain was both poet and musician, he went to his rooms and set to work. The song was conceived through the night of April 24th, written and sung the next day at the mayor's house, and publicly played on Sunday, April 29th, by the band of the National Guard at Strasbourg. It did not reach Marseilles until June, where it created as great a furore and excitement as at Strasbourg."

During the attack of the Tuilleries, in August, 1792, this great song became in truth the National Hymn of France:

Allons, enfants de la patrie!
Le jour de gloire est arrivé;
Contre nous de la tyrannie,
L'étendard sanglant est levé,
L'étendard sanglant est levé!
Entendez vous, dans les campagnes,
Mugir ces féroces soldats?
Ils viennent jusque dans nos bras,
Egorger nos fils:—nos compagnes!

* * * * *

Amour sacré de la patrie,
Conduits, soutiens nos bras vengeurs.
Liberte, liberte chérie,
|| Combats avec tes défenseurs: ||
Sous nos drapeaux que la victoire
Accoure a tes males accens;
Que tes ennemis expirans
Voyent ton triomphe et notre gloire.

CHORUS

Aux armes, citoyens!
Formez vos bataillons.
Marchons, marchons,
Qu'un sang impur abreuve nos sillons!

[*Lesson XI, Part I; Lesson XIV, Part I; Lesson XXII, Part I.*]

21750 *Juba Dance*—"In the Bottoms"

Dett

Nathaniel Dett is one of the outstanding Negro composers of America. He has been for a number of years the Director of Music at Hampton Institute, the famous Negro school. He has written two piano suites based on Negro musical

* In preparation.

Analyses

characteristics. "The Magnolia Suite" has never been as popular as the second work, "In the Bottoms." This work, which is in five numbers, is a series of paintings of scenes peculiar to Negro life in the river bottoms of the South. "Juba," so the preface to this work tells us, "is the stamping on the ground with the foot and following it with two staccato pats of the hand in 2, 4 time. At least one-third of the dancers keep time in this way while the others dance. Sometimes all will combine together to urge on a solo dancer to more frantic and fantastic endeavors. The orchestra usually consists of a single "fiddler" perched high on a box or table, who, forgetful of self in the rather hilarious excitement of the hour, does the impossible in the way of double stopping and bowing. [Lesson XXXVI, Part II.]

H6187 *Scherzo*

Dittersdorf

Karl Ditters von Dittersdorf (1739-1799) was one of the first of the Viennese violinists to attain international fame. He accompanied Gluck on his famous Italian journey in 1761, and after returning to Vienna, devoted his life to composition. He wrote many operas, oratorios, and cantatas, twelve symphonies in the early form, and numerous string quartettes and shorter compositions. He was one of the first of Haydn's contemporaries to employ the form laid down by the decree of "Papa Haydn." [Lesson XXIII, Part III.]

1282 *Sogno soave e casto (Fond Dream of Love)*—"Don Pasquale" *Donizetti*

"Don Pasquale," produced in Paris in 1843, is one of the comic master pieces by Donizetti. The story is from Italian sources, and is very merry and bright. As an example of the Italian form of "Opera Buffa," this work is most sparkling and delightful. "Don Pasquale" has been called "the neatest fol lower of the Barbiere di Siviglia"; and it is little wonder that this charming opera still holds the stage today.

In Act I, the rich and crusty old bachelor, Don Pasquale, has arranged through his friend Dr. Malatesta, to marry a young bride. He breaks the news of his intention to his nephew Ernesto, who had hoped to inherit his uncle's fortune, and marry Norina, a young widow, with whom he is in love. In despair at the news, Ernesto (tenor) sings the above aria of his blighted hopes. [Lesson XIII, Part IV.]

724 *Serenata*—"Don Pasquale"

Donizetti

This beautiful serenata is sung by Ernesto in the garden before Norina's window, at the opening of the second scene in the third act of Donizetti's comic opera, "Don Pasquale." The lovely, langorous air, with its peculiarly seductive rhythm, has always been a popular favorite. [Lesson XIII, Part IV.]

1362 *Una Vergine (Like an Angel)*—"La Favorita"

Donizetti

This great tenor aria is sung at the beginning of the first act of "La Favorita." The scene is the cloister of a monastery. Ferdinand, a novice, tells the Father Superior Balthazar that he desires to renounce his vows, because he has fallen in love with a fair maiden whom he cannot banish from his thoughts. "A virgin, an angel from Heaven is she," he sings. [Lesson XIII, Part IV.]

6613 *Regnava nel silenzio (Silence O'er All)*—"Lucia di Lammermoor"

Donizetti

This lovely air for soprano is sung by Lucia in the second scene of the first act of "Lucia di Lammermoor." Lucia has come to the park, accompanied by

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her maid Alice, in order to meet her lover, Edgar. She is distressed and tells her faithful Alice of a gruesome legend of the Ravenswood family. The ghost of this murdered woman has appeared to Lucia and has warned of impending evil. [*Lesson XIII, Part IV.*]

6613 *Concun Partir*—(*'Tis Time to Part*)—"Daughter of the Regiment"

Donizetti

This charming little opera is one of the most sparkling and brilliant works by Donizetti. It was produced in 1840 and was one of the most popular operas of Europe and America during the period just preceding the Civil War. The story tells of Marie, a pretty maid of seventeen who has been found as a baby on the battleground and had been brought up as the pride and daughter of the regiment. She falls in love with Tony, a young Tyrolienne, who had saved her life, and he joins the regiment to be near her. Then it is found that she is the lost daughter of a Marchioness, who comes to claim her and takes her to her castle. But finally difficulties are straightened out and Marie marries her Tony. This aria is sung at the end of the first act when Marie realizes she must leave her beloved Tony and the regiment. [*Lesson XIII, Part IV.*]

1157 *O Quanto Bellu*—(*How I Love Her*)—"Elixir of Love"

Donizetti

"The Elixir of Love" is a charming little opera buffa which tells of the magic love elixir sold by the travelling quack Doctor Dulcamara. It was produced in Milan in 1832 and has been popular ever since on the opera stages of the world. It is still often heard, for its charming, graceful humor and melodious themes make it ever a favorite.

This lovely air for tenor is sung by Nemorino, a poor peasant who has fallen in love with the village beauty, Adina.

He sees her surrounded by a gay throng of admirers before her farm house and cannot restrain his love which pours forth in this melodious little romance with which the opera opens. [*Lesson XIII, Part IV.*]

6570 *Una furtiva lagrima*—(*A furtive tear*)—"Elixir of Love"

Donizetti

In a fit of anger Adina has betrothed herself to a young sergeant, but at her wedding feast she discovers that Nemorino seemingly cares little that she is marrying another. She is overcome by remorse and cancels her wedding to the sergeant. Seeing her in tears Nemorino sings this great tenor air, which wins her to him again. Nemorino's name is put on the wedding contract and the wedding proceeds. The plot is exceedingly silly, but the music is rightly considered to be the best which Donizetti ever composed. Notice the use of the bassoon as an obbligato instrument. [*Lesson XXI, Part II; Lesson XIII, Part IV.*]

———* *Duet—Ferrano a te sul 'aura*—(*Borne on the Sighing Breezes*)—"Lucia di Lammermoor"

Donizetti

"Lucia di Lammermoor," the best known of Donizetti's works in the form of Opera Seria, is a musical setting of Sir Walter Scott's novel, "The Bride of Lammermoor." It was presented in Paris, in 1839.

This beautiful duet is sung by Lucia and her lover Edgar at the end of the first act. The scene is a fountain in the park near the castle, the daily meeting place of the lovers. Lucia has come here with her maid Alice, and is overcome with

* in preparation.

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love for Edgar. After singing this great duet of love, Edgar rushes away leaving the fainting Lucia to the tender ministrations of Alice. [*Lesson XIII, Part IV.*]

10012 *Sextette*—"Lucia di Lammermoor" Donizetti

The greatest concerted number in opera is the famous and ever-popular Sextette, usually designated as the "Contract Scene," which occurs at the end of the second act of Donizetti's opera, "Lucia di Lammermoor." The young Lucia, forced by her brother, Sir Henry, to sign the marriage contract with Sir Arthur, discovers that her lover Edgar is still alive and true to her. Sir Henry and Edgar, both overcome with anger, sing a short duet and Lucia, her maid, the notary Raymond, and Sir Arthur, join with them in this great sextette. [*Lesson XIII, Part IV.*]

6611 *Mad Scene*—"Lucia di Lammermoor" (*With flute obbligato*) Donizetti

Few single operatic numbers have ever met with the great popularity of this selection from "Lucia di Lammermoor."

This aria is regarded not only as a great opportunity for the coloratura soprano to show her technical skill, but has also real dramatic value, when heard in its rightful place in the third act of the opera—the poor demented Lucy, forgetting her recent, hated marriage, sings here of her love for Edgar and the dream of her union with him. [*Lesson XXI, Part II; Lesson XIII, Part IV.*]

7021 *L'Apprenti Sorcier (The Sorcerer's Apprentice)* Dukas

Paul Dukas, the composer of this delightful "Orchestral Scherzo," was a follower of Vincent d'Indy among modern French musicians. This work is based on the poem by Goethe which tells of the experience of the apprentice of a great magician. Being exceedingly anxious to try his hand at the magic of his master, the crafty apprentice learns some of the sorcerer's formulae. During the absence of his master he proceeds to experiment on the broom, and orders this humble kitchen assistant to bring in water. The broom goes merrily and does his bidding, but after he has filled all the pots and pans in the house it continues to fetch water. The apprentice is unable to remember the formula which will stop the proceedings. In his despair he cuts the broom in two. But now both parts bring in water until the house is completely flooded. The apprentice cries for help and his master, the sorcerer, returns, and orders the broom back to the corner as the apprentice flees. [*Lesson XXXI, Part II; Lesson XI, Part III.*]

9277 *Preludes to Acts II and III*—"Ariane et Barbe Bleue" Dukas

Paul Dukas wrote his greatest opera, "Ariane et Barbe Bleue," on the mystic drama of the same name by Maurice Maeterlinck. The story is a highly poetic version of the famous fairy tale. It tells of Ariane, the sixth wife of Bluebeard, who, warned by the cries of the crowd as she enters Bluebeard's castle, is determined to find the missing wives, her predecessors. In the first act Ariane and her nurse find the seven keys, and as each chamber is unlocked, they are showered by the stream of jewels which falls down upon them. But Ariane is intent only on opening that door to which the one golden key is fitted. As she unlocks it, she sees naught save darkness, although she hears in the distance the faint voices of the wives. She is then surprised by Bluebeard, but as the crowd aroused by the nurse rushes in, he dares do her no violence.

Act II takes place in the subterranean hall, whither Ariane has descended to

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find her missing sisters. It is preceded by a short orchestral introduction which is descriptive of Ariane's mission and her desire to bring the unfortunate wives to the light.

The third act takes place in the hall of Bluebeard's castle, whither Ariane has led the captive wives. It also is preceded by a beautiful orchestral introduction. Ariane urges the wives to make themselves beautiful. Bluebeard is heard approaching, but the people attack and capture him. When he is brought bound and wounded into the hall, Ariane dresses his wounds and cuts the cords which bind him. She then begs her sister wives to go forth with her, but all refuse and Ariane goes sorrowfully away alone. [*Lesson XXXIV, Part III; Lesson XXXII, Part IV.*]

E454 *Prelude and Fugue in G Minor*

Dupré

Marcel Dupré (1886) is one of the greatest living organists. He was born in France, where he studied organ under the great Guilmant, making his début as a concert organist at the age of twelve. At fifteen he wrote his first composition for his chosen instrument. Since 1916 he has been organist at Notre Dame, Paris, but is given frequent opportunity to tour Europe and America as a virtuoso. This *Prelude and Fugue in G Minor* follows the classic patterns of Bach. [*Lesson XXII, Part III.*] (*Optional.*)

65895 { *Old Holland—(A collection of Dutch Folk songs, played)* }
65896 { *by the Coldstream Guards Band of London)* }

Dutch

Part One—The songs are: (1) Happy Fatherland (Gelukkig Vaderland). (2) See How Strong (Merck toch hoe sterck). (3) Oh Lord, Who Spreads the Heavenly Canopy (O Heer die daer des Hemel's tenten spreyt). (This is Flemish.) (4) Mary's Message (De Boodschap van Marie). (5) Wherever One May Turn (Waar men zich al keert of Wendt). (6) Be Willing to Come With Me (Wilt heden nu treden).

Part Two—Flag song (Vlaggetied). (2) We Live Free (Wij leven vrij). (3) Pete Hein (Piet Hein) (A Dutch admiral in the Spanish wars). (4) In the name of the Prince of Orange (In naam van Oranje). (5) Even Tho Our Prince is So Small (Al is ons Prinsje nog zo klein). (6) Steer Your Rudder Straight (Houdt je roer recht). (7) Marching Song (Marshallied).

Part Three—(1) Dutch National Anthem (Wien Neerlandsh Bloed). (2) William of Nassau (Wilhelmus). (3) Peat in Your Pack (Soldier's Song) (Turf in je Ransel).

Part Four—Seven Little Frogs Were Sitting in a Ditch (Er zaten zeven kikkeri jes al in een borrenslot). (2) We're Going to Den Bosch (Dat gaat naar Den Bosch toe.) (3) Patriotic Song (Patriottentied). (4) In the Voorhout (Before the palace of the Queen at Hague) (In Voorhout). (5) Husky Youngsters (Ferme Jonges). (6) 'Twas Hell in the Mel (Hel't was in de Mel). (7) Frisian Folk Song (Frysk Folkslied) (from Northwest Holland).

[*Lesson XXIII, Part I.*]

78308 { *He in Whose Veins Flows Netherland's Blood (Tollens-Wilms)* }
78309 { *We Want to Keep Holland (Vander May-Spoel)* }

Dutch

"Wien Neerlandsh Bloed," the National hymn of Holland, sprang into prominence during the troubles between Holland and Belgium, in 1830. The author was Johann Willem Wilms (1772-1847).

Since the Low countries have been the battle ground of Europe for centuries and fought for many years to throw off the yoke of Spain, it is natural that patriotic songs should hold a place with religious songs. "We want to keep Holland" is another song of lofty patriotic sentiment, by Van der May and Spoel. "No matter who may attack us, till death we'll stand for the defence of sovereign and country!" [*Lesson XXIII, Part I.*]

72139 { *Psalm 42* }
72140 { *Psalm 25* }

Dutch

Following the custom established by Martin Luther during the Reformation, the Dutch Reformed Church features the singing by the entire congregation of metrical

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versions of the psalms and hymns, translated into plain everyday speech. Two of the best-known psalms are here given in accepted Dutch versions. Psalm 42 of King David begins: "As the hart panteth after the water brooks, so panteth my soul after Thee, O God." (It is interesting to compare this version with the Latin version "Sicut Cervus," by Palestrina.) (Record 20-98.) Psalm 25, also a Psalm of David, begins: "Unto Thee, O Lord, do I lift my soul." [Lesson XXIII, Part I.]

35770 *Prayer of Thanksgiving (Folk Song of the Netherlands)*

Dutch

The Dutch have always been a fundamentally religious people. Since the defeat of Napoleon I, the Dutch Constitution has guaranteed religious freedom and equal opportunities to all. The old Netherland folk song, "Wilt Heden, nu Treden," known as the "Prayer of Thanksgiving," is an expression of the love of freedom and religious fervor of the people of the Low Countries. The present arrangement, sung by the Associated Glee Clubs of America, was made by E. Kremser.

We gather together to ask the Lord's blessing,
He chastens and hastens His will to make known;
The wicked oppressing, cease them from distressing,
Sing praise to His name, He forgets not his own.

Beside us to guide us, our God with us joining,
Ordaining, maintaining, His kingdom divine.
So from the beginning, the fight we were winning:
Thou, Lord, wast at our side, the glory be Thine.

We all do extol Thee, thou Leader in battle,
And pray that Thou still our Defender wilt be,
Let Thy congregation escape tribulation,
Thy name be ever praised! O Lord, make us free!

From the O. Ditson Edition.

[Lesson XXIII, Part I.]

20494 *Als die Alte Mutter—(Songs My Mother Taught Me)*

Dvořák

This exquisite song by Dvořák is an excellent illustration of national composition. The great Bohemian composer has here used the outstanding musical characteristics of the Bohemian gypsies, and this haunting melody with its unusual harmonies might have been taken from an old gypsy song.

"As my dear old mother
Taught her children, singing,
Songs that from her eyelids,
Tears so oft were bringing;
So, when for my children
Those old songs recalling
Often flow the tear-drops,
On my brown cheeks falling."

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[Lesson II, Part I; Lesson XXIX, Part II.]

6560 *Carnival Overture, Opus 92*

Dvořák

This overture was one of a series of three concert overtures which Dvořák wrote in 1891. They were originally called "Nature," "Life" and "Love" but when the composer came to America in 1892, they were directed by him at a concert, and given under the following names: "Nature," "Carnival" and "Otello." The Carnival overture opens with a brilliant theme in the violins—*Allegro*. The second subject given by the first and second violins is said to signify "a pair of

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straying lovers, whom the boisterous gaiety of their companions with clangor of voices and instruments reaches but dimly." The overture follows the regular "sonata" form. [Lesson XXIX, Part II.]

20130 *Humoresque*

Dvořák

This charming little tone poem is Opus 101 of Dvořák's compositions, and was originally written for pianoforte, although the violin arrangement has been equally popular. This composition belongs to the class of program music pieces in which the true meaning of the composer's title is left largely to the imagination of the auditor. [Lesson XXIX, Part II.]

Quartet in F Major, Op. 96—"American"

Dvořák

9069 *First Movement—Allegro ma non troppo*

9070 *Second Movement—Lento*

9071 *Third Movement—(Scherzo) Molto vivace*

9071 *Fourth Movement (Finale) Vivace ma non troppo*

From 1892 to 1895 Dvořák was the Director of the National Conservatory of Music in New York, and during this period composed this quartette, which is the most popular of any of his works in this form. In his search for musical idioms to interpret America he was again attracted to American Negro melody and rhythm, and here uses them, as in his "New World" Symphony, without disguising or losing his own musical individuality. This quartette was written in the Bohemian town of Spillville, Iowa.

In the first movement, marked "lively, but not too fast," a delicately syncopated figure, of undoubted Negro origin, is developed with rich ornamentation. Another theme appears, which is played by the cello pizzicato, and then worked up in the form of a canon played by all four instruments.

The second or slow movement reminds one of a devout Negro spiritual, worked out in the song form, with the first violin at first holding the place of interest, and the cello at the end.

The third or scherzo movement, "very animated," is a charming dance with trio, carried on by a compelling rhythm, until it seems to die out from over-exertion.

The finale, "animated, but not too fast," is a dynamic expression of the composer himself, in which the four voices of the string quartet are interwoven into rich and unexpected harmonies. [Lesson XXVI, Part III.]

6649 *Slavonic Dance, G Minor*

Dvořák

Like the Hungarian dances of Brahms, the Slavonic dances of Dvořák were written for pianoforte duet. These works were published in 1878 and attracted the attention of the musical world to the young composer, who was destined soon to win world-wide recognition. These dances are an outstanding example of Dvořák's great genius as a national composer. [Lesson XXIX, Part II.]

6565- } *Symphony No. 5 in E Minor, Op. 95—"From the New World"* Dvořák
6569 }

During Dvořák's sojourn in America (1892-95) he was much interested in Negro music, and in this symphony, which records his impressions of the New World, he has used Negro folk music characteristics in a most remarkable manner.

The first movement opens with a lengthy and impressive, slow Introduction, the first theme being given by the French horn. Notice the syncopation, especially

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as it develops in the second theme of this subject, a melody of a decided "jiggy" character. The second subject proper is stated by the flute with a *pp* accompaniment by the strings. This melody is reminiscent of the Negro Spiritual, "Swing Low, Sweet Chariot." The working out is brief and the recapitulation follows after the regulation classic manner. The Coda is more showy, the use of the brasses being especially effective.

The second movement is the famous and ever-popular Largo, one of the most beautiful uses of the English horn found in all orchestral literature. In this Largo, which is in the song form, Dvořák has given a tune picture of the homesick immigrant, who has come to "the New World" in search of fortune. While in America, Dvořák used to visit a Bohemian settlement in Iowa each summer, and it is thought that these visits to his countrymen, settled on the broad prairies far from their native land, influenced him in the writing of this movement.

The theme is "sung" by the English horn, while the muted strings play a quiet accompaniment. The second theme is of a more agitated character and is played by the flutes and oboes, after which the first is repeated. The principal melody has been adapted to the songs "Goin' Home" and "Massa Dear."

The third movement is a Scherzo in the orthodox form, the first theme being given by the flutes and oboes. The contrasting theme is also first stated by these instruments. After the return of the first theme, a suggestion of the first subject of the opening movement is cleverly suggested. The Trio also has two themes, the first being in the wood-winds, the second in the strings. After a repetition of the Trio, the Scherzo is repeated and a long and elaborate Coda brings the movement to a close.

The Finale is regarded as a most remarkable illustration of Dvořák's symphonic technique. It follows the customary sonata form, the first subject for horns being followed by a lovely second subject for clarinet: these are given the regulation development. In addition to these themes Dvořák has also used melodies from the other three movements in a most unusual and interesting manner. Throughout this work he has maintained the spirit of America, and although all the subjects are original, each one is characteristic of American folk music. [Lesson XXXI, Part III.]

6648 }
9016 } *Pomp and Circumstance Marches Nos. 1 and 2*

Elgar

These two stirring marches in D and A Minor are the first two in a set of six written by Sir Edward Elgar and entitled "Pomp and Circumstance." They were produced in Liverpool in 1901. Elgar's explanation of how he came to write these works is interesting.

"My conception of a composer's duty includes his being a bard for his people. He ought to write a popular tune sometimes. Soldiers often march to the most trivial music. Why not give them something better?"

As a "motto" for the marches, the following lines by Lord de Table were placed on the score:

"Like a proud music that draws men to die
Madly upon the spears in martial ecstasy.
A measure that sets heaven in all their veins
And iron in their hands
I hear the nation march
Beneath her ensign as an eagle's wing:
O'er shield, and sheeted targe
The banners of my faith most gaily swing
Moving to victory with solemn noise,
With worship and with conquest,
And the voice of myriads."

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These marches are built on the three part or "ternary" form, having contrasting middle portions or Trios. The great trio theme of the first march was used by Elgar for the Chorale Finale of the "Coronation Ode" which was written for Edward VII. The text of this chorale is a poem by Arthur Christopher Benson entitled "Land of Hope and Glory." [*Lesson VII, Part I; Lesson XI, Part I; Lesson XXXIII, Part II; Lesson XVII, Part III.*]

D 1242	{	<i>The Dream of Gerontius—"Praise to the Holiest in the Height"</i>	}	Elgar
		<i>"And Now the Threshold"</i>		
D 1243	{	<i>"Go in the Name of Angels and Archangels"</i>	}	
		<i>"Come Back, O Lord, How Long"</i>		

These records were recorded during the actual performance by the Royal Choral Society in London, February 27, 1927, with the composer as conductor. The soloists were Margaret Balfour and Stuart Wilson. The oratorio, one of the finest of modern choral works has as its text passages from the poem written by Cardinal Newman in 1865. The poem relates the story of the dying Gerontius, and his vision of the Unseen. His Guardian Angel accompanies his soul through Infinity to the throne of God. As they travel, the angel explains the changes which have come to Gerontius' soul. At last, the soul of Gerontius is before the "veiled presence of God," and intercession is made for him by the "Angel of the Agony." The soul has then to endure the ecstatic agony of the glance of God, and is given once more, exhausted, to the arms of the Guardian Angel, who sings over it a gentle, tender song of farewell. [*Lesson XXXIII, Part II; Lesson XXXVI, Part IV.*]

20166 *Dixie's Land*

Emmett

Curiously enough the song most popular in the South during the Civil War was written by a northerner, Dan Emmett of Ohio. Emmett was a member of the Bryant Minstrel Troupe which was a popular group of entertainers in the days before the war. He wrote "Dixie's Land," originally as a "Walk Around" for the troupe to sing and dance as the ending of their program. There is an interesting story as to the origin of this song which many authorities claim is authentic. This is that the song took its name from a man named Dix, who lived on Long Island. Mr. Dix had a big farm which he worked after the manner of a southern plantation, although his negroes were paid wages and very well treated. His fame spread among the negroes all over the South and "Dixie's Farm" or "Dixie's Land" was regarded as next door to heaven itself by the negro slaves. However, as the South is referred to as "Dixie" and the chorus of the song begins "Way Down South in Dixie," the song surely does mean to us today the land beyond the Mason and Dixon line for Mr. Dix and his plantation have long been forgotten.

[*Lesson XIV, Part I.*]

4023 *Barbara Allen*

Old English

This is one of the oldest and best-beloved ballads of the English speaking race. It is found in every land where English is spoken, but it is said that the oldest versions of the song are now found in their purest form among the mountaineers of the Appalachian Mountains of North Carolina.

Authorities say that this was one of the original "Border Ballads," and that Carlisle is the "Scarlet Town" referred to in the text. References to "Barbara Allen" are found in many writings of great literary men.

Pepys, in his diary of January 2, 1663, speaks of hearing "Mrs. Kipps sing her little Scotch song of Barbary Allen," and Goldsmith says: "The music of the finest singer is dissonance to what I felt when our old dairy maid sang me

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into tears with 'The Cruelty of Barbara Allen.' The song came to America with the early Colonists. Horace Greeley, in his "Recollections of a Busy Life," speaks of one of his earliest remembrances being, hearing his mother sing the ballad of "Barbara Allen." [*Lesson XII, Part I; Lesson XXXIV, Part II.*]

1238 *Drink To Me Only With Thine Eyes*

English

This old English folk-song is still as popular today as when it was first heard in Queen Elizabeth's time. The words are by "rare" Ben Jonson (1573-1637) and are entitled "To Celia." They are a translation from some verses by Philostratus, the Greek poet of the second century. Many authorities have claimed that the music of this song was composed by Mozart, but this statement has been absolutely disproved and the composer still remains unknown. Recent authorities claim that the air was written by Dr. Henry Harrington (1727-1731), a physician of Bath. [*Lesson XXXV, Part I.*]

——* *Green-Sleeves*

Old English

The old dance known as "Green-Sleeves" shared the popularity of "Selling's Round" during Elizabethan days. Beaumont and Fletcher mention it in "The Loyal Subject," and Shakespeare frequently alludes to it. His most famous jest regarding this dance song, occurs in "The Merry Wives of Windsor," where Mistress Ford, speaking of Falstaff's letters, says: "I would have sworn his disposition would have gone to the truth of his words; but they do no more adhere and keep place together than the Hundredth Psalm to the tune of 'Green-Sleeves.'" This reference is particularly interesting as it has frequently been used to prove the argument that the "Immortal Bard" knew far more concerning music than the dramatic writers of later days. There were many different settings to the tune of "Green-Sleeves"; the one here given is one of the oldest and most authentic. It was arranged by Dr. Charles Vincent, and is to be found in "Fifty Shakespeare Songs." [*Lesson VI, Part II.*]

E446 *The Turtle Dove*

Old English

This is an old English folk song arranged in a madrigal setting by H. Vaughn Williams. It follows the thought as that noted in many of the "dove" and "swallow" songs found among various nationalities, that even if the bird leaves his home, he will some day find his way back to it and his loved ones.

Fare you well, my dear, I must be gone
And leave you all the while.
If I roam away, I'll come back again,
Tho' I'll go ten thousand miles.

[*Lesson VI, Part I; Lesson VIII, Part I; Lesson XXXV, Part I; Lesson VI, Part II; Lesson I, Part IV.*]

19961 *John Peel (D'ye Ken John Peel?)*

Old English

"John Peel" is one of the old English "Border Ballads," which belong to both England and Scotland. The song is named for a famous hunter of by-gone days, who rode hard and fast over the rough ground every day at dawn on his great, strong horse. He followed the sound of the horns during life, and some say he still rides in spirit when the horns sound today. [*Lesson II, Part I; Lesson XXXV, Part I.*]

* In preparation.

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20990 *May Pole Dance—Bluff King Hal*

English

No custom in England is more charming than the annual May Pole Dance, which is held to celebrate the birth of spring. The fête occurs on the village green and begins with the weaving of garlands made from the flowers in the May baskets; then comes the crowning of the Queen of May. After this ceremony, the May Pole, with its many colored ribbons, is set up, and the dancers weave these ribbons to and fro, taking a joyous skipping step as they sing. (The weaving of ribbons is a modern innovation.) This tune is called "Bluff King Hal" and is a well-known old English air, which doubtless originated at the time of the "Bluff King," who is known in history as Henry VIII. [*Lesson XXXV, Part I.*]

4023 *O No, John*

Old English

This interesting old English folk-song is in the form of a dialogue song, a type which was exceedingly popular in England in early days. Many of the old English ballads are of a humorous character, this probably being the most original of any example which could be noted. The maiden who promises to say "No" to every question asked by her lover, seems not at all unwilling to make the answer "No" when he asks her the questions, if she would "live single all your life?" or "Madam, will you let me go?" or again in the last verse, "Would you have me change my mind?" [*Lesson XII, Part I; Lesson XXXIV, Part II.*]

D699 *The Beggar's Opera—Selection—Part I*

Old English

(1) Fill Every Glass. (2) Oh Polly, You Might Have Toyed and Kissed. (3) Interlude "Molly Brazen." (4) If the Heart of a Man. (5) Let Us Take the Road. Part 2—(1) Before the Barnyard Crowing. (2) O Ponder well. (3) Come, sweet Lass. (4) Were I Laid on Greenland's Coast. (5) Thus I Stand Like a Turk.

One of the outstanding recent theatrical successes is Mr. Nigel Playfair's revival of "The Beggar's Opera" at the Lyric Theatre, Hammersmith (London) several years ago. After a long run in England the same company made a world tour, appearing in the chief American cities, where people were given an opportunity to attend the performance of the most famous ballad opera of the eighteenth century, a work which entertained the England of Pope, Swift and Defoe, and the colonial America of George Washington and Benjamin Franklin. The old ballad tunes selected by John Gay, the poet-author, in 1728, were re-arranged by Frederic Austin, who assembled for the modern revival a typical orchestra containing harpsichord, viola da gamba and viola d'amore.

The plot of the opera was probably suggested to John Gay, the poet, by the career and capture of Jack Sheppard, a famous English highwayman of his time. Gay selected old English ballad tunes, for which he wrote new words, and called in Dr. Pepusch, a London musician, to arrange them for orchestra. The plot concerns the career and capture of MacHeath, a dashing highwayman and faithless beau. He had numerous love affairs, the chief rivals for his hand being Polly Peachum, the daughter of an informer, and Lucy Lockit, the daughter of a jailor. The opera takes its name from a decrepit beggar who appears at the beginning and end of the opera, as its supposed author. At the time of its presentation in 1728, Italian opera under the leadership of Händel was the vogue, and there was keen rivalry between the leading prima donnas, Cuzzoni and Faustina. With the arrival of this real folk-opera, people of all classes flocked to hear it, deserting the artificial Italian opera. Gay's opera was a keen satire on the morals and manners of his time, a fact which played no mean part in attracting audiences to witness their own faults and follies. It was said of Gay and of Rich, his manager, that the play

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"made Rich gay, and Gay rich." Hogarth painted his prison scene from this play, and the Duke of Bolton, falling in love with the original Polly, the heroine, married her, making her a Duchess. All the airs in the above are folk ballads with the exception of "Let Us Take the Road," which Gay set to a march theme from Händel's opera, "Rinaldo."

The words of the songs quoted above are as follows:

PART I

- | | |
|---|---|
| <p>(1) Fill every glass, for wine inspires us,
And fills me with courage, love and joy.
Women and wine should life employ.
Is there aught else on earth desirous?
Fill every glass, for wine inspires us
And fills us with courage, love and joy.</p> <p>(2) O Polly, you might have toy'd and
kiss'd.
By keeping men off, you kept them
on.
But he so teased me; and he so
pleased me,
What I did, you must have done.</p> <p>(3) If the heart of a man is deprest
with cares,
The mist is dispelled when a woman
appears;</p> | <p>Like the notes of a fiddle she
sweetly, sweetly,
Raises our spirits and charms our
ears.
Roses and lilies her cheeks disclose.
But her ripe lips are more sweet
than those.
Press her, caress her, with blisses
her kisses
Dissolve us with pleasure and soft
repose.</p> <p>(4) Let us take the road.
Hark! I hear the sound of coaches!
The hour of attack approaches,
T' your arms, brave boys, and load!
See the ball I hold!
Let chemists toil like asses,
Our fire their fire surpasses,
And turns all our lead to gold.</p> |
|---|---|

PART II

- | | |
|--|--|
| <p>(1) Before the barn-door crowing
The cock by hens attended,
His eyes about him throwing,
Stands for a while suspended,
Then one he singles from the crew,
And cheers the happy hen:
With "how d' you do?" and "How
d' you do?"
And "how d' you do?" again.</p> <p>(2) O ponder well, be not severe;
So save a wretched wife!
For on the rope that hangs my dear,
Depends poor Polly's life.</p> <p>(3) Come, sweet lass,
Let's banish sorrow
Till tomorrow;
Come, sweet lass,
Let's take a chirping glass;
Wine can clear
The vapors of despair,
And make us light as air;
Then drink, and banish care.</p> <p>(4) Were I laid on Greenland's coast
And in my arms embraced my lass,
Warm amidst eternal frost,</p> | <p>Too soon the half-year's night would
pass.
Were I sold on Indian soil,
Soon as the burning day was closed,
I could mock the sultry toll
When on my charmer's breast re-
posed.
I would love you all the day,
Ev'ry night would kiss and play,
If with me you'll fondly stray
Over the hills and far away.</p> <p>(5) Thus I stand like a Turk, with his
doxies around;
From all sides their glances his pas-
sion confound;
For black, brown and fair, his in-
constancy burns,
And the different beauties subdue
him by turns;
Each calls forth her charms to pro-
voke his desires:
Tho' willing to all, with but one he
retires.
But think of this maxim, and put
off your sorrow,
The wretch of today, may be happy
tomorrow.</p> |
|--|--|

[Lesson XXXV, Part I; Lesson VII, Part II; Lesson XXXIV, Part IV.]

20445 { *Sellenger's Round*
 Gathering Peascods }

Old English

One of the most popular of the sixteenth century airs was *Sellenger's Round*, which is frequently referred to in sixteenth and seventeenth century literature. The original title is thought to have been "St. Leger's Round." In "The Fitzwilliam Virginal Book" an excellent version of the tune with variations by William Byrd is to be found. In a rude woodcut of the seventeenth century a group of figures dancing a Maypole dance is found, the title being, "Hey for

Analyses

Sellenger's Round." This well proves that in its original form the Round was a Maypole dance. This setting is by Cecil Sharp, the English composer, who has given again to the world many of the forgotten folk-songs of the British Isles. The delightful charm and vigor of the air is to be felt in this arrangement, and Sellenger's Round charms the audiences of the twentieth century just as it did during its own period.

On the reverse side of this record is another old English dance, "Gathering Peascods"; this is one of the dances used around the Maypole. This is also a setting by Cecil Sharp. [*Lesson IX, Part I; Lesson VI, Part II.*]

——* *Sumer is Icumen In*

Old English

This wonderful canon, the manuscript of which is one of the chief treasures of the British Museum, is our best proof that a contrapuntal school existed in England during the thirteenth century. Literary men of the day speak of the use of the round in the contrapuntal form of the canon as being of frequent occurrence in England. Authorities differ as to the actual composer of this song of spring, but it is beyond question that this is the best example of counterpoint to be found before the establishment of the Netherland School. The words are in the old English of the period of Chaucer. The four upper voices sing the melody in canon form, while the two lower voices repeat the words "Lhoud sing cucu," giving a ground bass to the canon.

Sumer is icumen in
Lhoud sing cucu (cuckoo).
Groweth sed and bloweth med
And springeth the wod enu.
Sing, sing, cucu.
Ewe bleteth after lamb

Lhouth after calve cu,
Bulluc sterteth
Bucke verteth.
Murie, sing cucu.
Sumer is icumen in
Lhoud sing cucu.

[*Lesson V, Part II; Lesson I, Part IV.*]

20426 *Song of the Nightingale*

Filipovsky

A few opening bars played by the orchestra, prelude the melody, which is played by the piccolo. The composition is hardly to be considered deeply, as it lacks the elements of serious writing; but is a good example of the capabilities and imitative properties of this agile instrument. [*Lesson IX, Part III.*]

10003 *Spinning Wheel Quartet—"Martha"*

Flotow

This favorite quartet occurs in the second act of Flotow's "Martha." It is sung by Martha (Lady Harriet), Julia (Nancy), Plunkett and Lionel. Having taken employment (as a joke) with the young men whom they met at the Fair, Lady Harriet and her maid, Nancy, find they cannot perform even the simple duties of the household. In this quartet, Lionel and Plunkett endeavor to show the maidens how to spin, and the incident as depicted in the music is one of the most popular numbers from the opera. The imitative effect in the accompaniment should be noted. [*Lesson XIX, Part IV.*]

1188 *The Last Rose of Summer—"Martha"*

Flotow

Following the "Spinning Wheel" quartet in Act II, "Martha" is left alone with Lionel. Seeking to win his good will and consent to let her go home, she sings this old Irish melody, with the words by Tom Moore, the Irish poet. [*Lesson XIX, Part IV.*]

* In preparation.

Analyses

10003 *Good Night Quartet*—"Martha"

The great popularity of Flotow's "Martha" goes on from generation to generation. One can hardly wonder why, when one hears the lovely airs and concerted numbers with which this charming work abounds. The "Good Night Quartet" is one of the most beautiful and justly popular selections in all opera. It occurs at the end of the second act, and at its close Lionel and Plunkett leave for the night, while Martha and Nancy hastily plan to rejoin Sir Tristan and return to the court. [*Lesson XIX, Part II.*]

6570 *M'Appari*—(*Like a Dream*)—"Martha"

Flotow

This beautiful and ever popular tenor aria is one of the most famous love songs of the world. In its place in the opera "Martha," "M' Appari" is sung by Lionel in the third act which takes place in a hunting park of Richmond Forest. Unable to forget his ex-servant, Lionel sings of Martha, and her beauty, which now seems to him as but a dream. He is amazed to see Martha before him, but in the dress of a lady of fashion. He approaches her with his love song, but the Lady Harriet spurns him and declares he must be insane. [*Lesson XIX, Part IV.*]

—* *An Irish Folk Song*

Footé

One of the most interesting of America's composers is Arthur Foote, who was the first of his countrymen to receive his entire musical education in his own land. He has written in all forms save that of opera. His "Irish Love Song" has found its way all over the world, and is universally recognized as one of the best examples in song of a national composition being conceived by a musician of another land. As one critic says, "Foote is possessed of a keen insight into the possibilities of the voice, a touch of lyric genius, and an unfailing ingenuity in accompaniment." [*Lesson XXXVI, Part II.*]

9246 *Medley of Songs*

Foster

This record gives a medley of songs by Stephen Foster. (A) presents (1) "Open Thy Lattice," the first published song by Foster which is said to have been composed when he was but sixteen, though not published until two years later; (2) "Uncle Ned," published in 1848. In this song the Negro first becomes a human being and is no longer a caricature; (3) "Village Maiden"; (4) "Beautiful Dreamer," two of the early and lesser known sentimental ballads by Foster.

(B) Presents: (1) "Ring de Banjo," an early Plantation Song; (2) "O Lemuel," a joyous song of the minstrel type telling of the happy-go-lucky Negro. It was published in 1850. (3) "Nelly Bly," published in 1849, one of the most typical folk-songs Foster ever wrote and one of the few truly happy songs by this composer; (4) "O Boys Carry Me Along" was written in 1851 on order of E. P. Christy the famous Minstrel singer, who paid \$10.00 for the privilege of being the first to sing it; (5) "Louisiana Belle," a lesser known Plantation Song; (6) "De Camptown Races," sometimes called "Gwine Run All Night," was written in 1850 and soon achieved the greatest popularity of any of Foster's early songs. Its principal characteristic is its insistent rhythm. [*Lesson XXXVI, Part I.*]

9247 *Hard Times Come Again No More*

Foster

Stephen Foster was one of those rare geniuses whose habits of life in no way reflected his true ability or real worth as an artist. He died penniless and alone; yet he is rightly regarded today as the greatest American composer of "folk"

* In preparation.

Analyses

music, and was in fact one of the most remarkable composers of this type of music that the world has ever known.

In his ballads, "Nelly Bly," "Come Where My Love Lies Dreaming," and "Hard Times Come Again No More," there is to be noticed a more artificial strain than is found in the plantation songs which are undoubtedly his best works. "Hard Times Come Again No More" was written during Civil War days, but its sentiment will make an equally strong appeal today.

Let us pause in life's pleasure and count
its many tears,

While we all sup sorrow with the poor;
There's a song that will linger forever
in our ears;

Oh! hard times, come again no more.

While we seek mirth and beauty, and
music light and gay,

There are frail forms fainting at the
door;

Tho' their voices are silent, their plead-
ing looks will say,

Oh! hard times, come again no more

CHORUS

'Tis the song, the sigh of the weary,
Hard times, hard times, come again
no more;

Many days you have linger'd around my
cabin door,

Oh! hard times, come again no more.

[Lesson XXXIV, Part II.]

4010 *I Dream of Jeanie With the Light Brown Hair*

Foster

This beautiful song by Foster is less well known than several of his other sentimental ballads. It is said to have been inspired by his love for his wife. Like Foster's other songs of this type, it is cast in the mold of the composed "folk" song, which was then so popular in this country. However, "I Dream of Jeanie" is an unusually beautiful song, and should be heard and known as well as the more familiar songs by Foster. [Lesson XXXIV, Part II.]

1265 *Uncle Ned*

Foster

The composer of these songs was a "Northerner," being born in Pittsburgh, July 4, 1826, and dying in New York, January 13, 1864. No American composer ever touched the sympathetic chord in all hearts, with the sadness of the Negro slaves, as did Foster in these songs. They retain all the characteristics of the American negro music and are in truth fitted to rank with the best legendary folk-songs of any land. Foster wrote both the words and the music of his songs. "Uncle Ned" appeared about 1844, shortly after "Louisiana Belle" and "O Susanna" had been published. [Lesson XXXVI, Part I; Lesson XXXIV, Part II.]

1265 *Old Black Joe*

Foster

No song of the Negro on the plantation has ever made a more individual appeal than has "Old Black Joe." It is one of the most perfect gems in the entire literature of the "composed folk-song." [Lesson XII, Part I; Lesson XXXVI, Part I; Lesson XXXIV, Part II.]

9249 *Old Folks at Home*

Foster

"Swanee River" is one of the most beautiful composed "folk" songs of America. It is known and loved all over the world. It is said that Foster composed the song and did not know the name of a river to use that would fit his music. He and his brother searched the maps of the Southern States and finally located the little Swanee River in Florida, which thus came suddenly into immortal fame. E. P. Christy, the famous minstrel, paid four hundred dollars to

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have his name printed as author of the first edition of this song, but afterward acknowledged that this honor really belonged to Stephen Foster. [*Lesson XXXII, Part II.*] (*Optional.*)

H6035 *La Procession*

Franck

César Franck held the highest position among the masters of modern French music. His greatest works were written for orchestra, with the exception of "The Beatitudes," which is considered one of the best of modern oratorios.

Franck wrote but a few songs, but they are regarded by critics as the most perfect examples of the modern French art songs. "The Procession" is one of Franck's songs, which has become a classic of song literature. [*Lesson XXXI, Part II.*]

6708 *Panis Angelicus*

Franck

César Franck (1822-1890) has been termed "the French Bach" because of his devotion to the pure and true in absolute music. A master of counterpoint, Franck stands with Brahms as a great modern representative of the classic form in music. Like Brahms, Franck also devoted himself to symphonic music, the few vocal compositions (besides his songs) being of religious character. Yet this gentle Belgian has influenced modern French music of the operatic as well as the instrumental schools. This beautiful pastorate is an exquisite example of Franck's poetic quality. [*Lesson XXXVI, Part IV.*]

9121 *Pièce Heroïque*

Franck

Unlike many of the heroic compositions for organ, this work is not bombastic nor filled with crashing chords and bravura fortissimo passages. Yet it is truly a heroic piece, its simple and beautiful melody reflecting the real dignity of true heroism.

Like all of the works of the great French master, this "Pièce Heroïque" is worked out with all of Franck's consummate knowledge of counterpoint. It follows the regular three-part form. The first section develops a march-like theme, while the second or trio is of a quieter, more subdued character. The first section is then brought back with full organ. This record is made by Marcel Dupré, the great French organist on the great organ at Queen's Hall, London. [*Lesson XXXI, Part II.*]

6849- } 6852 } *Quintette in F Minor*

Franck

No quintette in musical literature is of greater beauty than is this work by César Franck, which ranks with the D minor Symphony in strength and exquisite poetry of tone. Note the contrasting use of the strings with the piano at the opening of the first movement. The entire work is built along symphonic lines and treated to all Franck's understanding and knowledge of polyphony. This is one of the most magnificent chamber music works in modern music. [*Lesson XXX, Part III.*]

6524- } 6527 } *Sonata for Violin and Piano*

Franck

Among the most beautiful of the sonatas for violin and piano is this work by César Franck, which he wrote for and dedicated to, the great Belgian violinist, Eugene Ysaÿe.

No one ever combined these two instruments in a more sympathetic and master-

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ful manner than did Franck in this work. The Sonata is full of that mystic poetic quality which is always associated with the gentle master of the modern French school. [*Lesson XXX, Part III.*]

6725- }
6730 } *Symphony in D Minor*

Franck

No modern symphony is more universally beloved than this beautiful work in D minor by César Franck. This work was produced in Paris in 1889, and although it was met at that time, by what has been described as "contemptuous hostility," it has since come to be regarded as one of the greatest symphonies since Beethoven, and is today ranked with the four great works in this form by Brahms.

This symphony is in three movements, instead of the customary four, and Franck uses much of the same thematic material throughout. The first movement alternates between the *Lento* and *Allegro tempi*; the second movement is *Allegretto* and the third or Finale is an *Allegro* changing to *Lento*, then to *Allegretto*.

The first movement opens with a *Lento* introduction in which the main subject of the movement is outlined. This theme developed becomes the principal subject of the *Allegro non troppo* and is heard in the strings in D minor. The theme of the Introduction is then repeated, followed by a statement of the first subject now given in F minor. A change to F major and the second subject enters quietly with a beautiful theme also for the strings. This theme is then repeated by the full orchestra and the Free Fantasia begins. First the principal theme is heard, but this is soon supplanted by an elaborate development of the second subject. The recapitulation, or return of themes, is introduced by the opening *Lento* theme, now stated in the brasses. The first subject, *Allegro*, is next heard in E flat minor. The second subject is then presented practically as it was first heard, given by the strings, followed by a fortissimo passage for full orchestra. A Coda, bringing back a reminiscence of the introductory theme brings the movement to a close.

The second movement, *Allegretto*, in B flat minor, opens with a short passage for harp and strings which introduces a plaintive melody given by the English horn, and later carried on by the clarinet and horn. Note the lovely manner in which the English horn and clarinet develop this melody. An interesting variation of this theme, with a passage for muted strings is followed by a new melody given out by the clarinet, then by the strings. The opening theme now returns in the English horn.

The Finale, *Allegro non troppo*, in D major, has a very short introduction. The opening theme is presented by the violoncellos and bassoons. The second theme is first given by the brasses, then carried on by the strings. The key now changes to B minor and a new melody in the basses appears, which is followed by the English horn melody of the second movement. The first subject of the Finale is again heard and is given a forceful development. The character of the music now changes and after a *ritardando*, the first subject of the *Allegretto* is heard in the oboe. A return to the *Allegro* tempo and further elaborate development of the thematic material of the first and second subjects leads to a long crescendo, after which the first subject is heard in the full orchestra. This is followed by a sonorous statement of the slow theme also given by the full orchestra. A long Coda brings the work to a conclusion. Note the use of the brasses contrasted with the harp arpeggios, a unique and beautiful effect in instrumentation. The second subject of the first movement is given elaborate development in this Coda, but the work closes with the principal subject of the Finale. [*Lesson XXXI, Part II; Lesson XXX, Part III.*]

Analyses

6734 } *Variations Symphonique*
6735 }

Franck

This beautiful work for solo pianoforte and orchestra was written by Franck in 1885. It is a rare example of the French composer's exquisite use of the orchestra. It also gives an unusual opportunity to contrast the tone color of the solo piano with the orchestral instruments. The principal theme in F sharp minor is announced quite simply at the outset by the piano, but there is also a distinct and characteristic theme in C sharp minor which is used throughout the entire work. It might be said that this work is in truth a series of variations on a double theme. [*Lesson XXX, Part III.*]

20343 { *Autumn* }
 { *The Rose* }

Franz

These beautiful poems by Wolfgang Mueller inspired Franz to write these lovely songs. It was the wish of Franz to translate the poem itself into music, rather than to set each word. He therefore expresses as it were "the essence of the poem," and his songs are each complete tone pictures. "I compose feeling, not words," says Franz, "and for this Wagner is to blame. Whenever a word with a changed meaning occurs there, too, I change my music."

The mood of autumn is beautifully carried out in this exquisite song. This was originally written for mezzo-soprano and Franz would never allow it to be transposed. "The Rose" is another example of the poetic quality in Franz's songs. These songs are here arranged for children's hearing. [*Lesson XVI, Part II.*]

———* *Dimanche à l'aube (Sunday at Dawn)*

Old French

The unusual tonality of this old folk-song of Brittany at once stamps it as Gaelic, and establishes its relation with the folk-song of Ireland and Scotland. Notice the long drawn-out phrases, the echo effect and the variations in tempo. [*Lesson XXII, Part I.*]

20169 *Amaryllis*

French

This charming old French dance follows the general outlines of the regular three-part dance form; one can also trace its resemblance to the rondo. It may be used as an example of both. King Louis XIII wrote a charming song called "Amaryllis," with which this air is frequently confused. This melody is much earlier than the song, as this composition was played for the first time at the wedding of Margaret of Lorraine and the Duc de Joyeuse, in 1581. The melody is ascribed to Baltazarini, the favorite composer of Henri III, and was originally called "La Clochette." [*Lesson IX, Part I; Lesson XI, Part I; Lesson XXII, Part I; Lesson XXIII, Part III.*]

H713 *Aubade Provençale*

French

The custom of playing a morning hymn, or aubade, in place of the evening song, or serenade, was a very popular one in southern France, the Troubadours frequently going at dawn to the windows of their fair ladies and singing a morning song of love. It later became a very popular instrumental form. This selection is an arrangement of an old air by Louis Couperin (1630-1665) and is an excellent example of pure song form. This aubade begins with an ancient

* In preparation.

Analyses

Gregorian tune and then changes to a popular rondo, thus showing how church melodies became secularized. [*Lesson XXII, Part I.*]

72165 *Folk-Songs*

French

These old French folk-songs are found in certain districts of Canada as pure a form as they are to be found in France. Many of them found their way to America, and were sung by the French colonists and handed down by them to their children's children. Quite a number of these songs are to be found in the early school song books, but were wrongly credited to Germany. They are still in use by French children all over the world.

French

AU CLAIR DE LA LUNE
Au clair de la lune,
Mon ami Pierrot,
Prête moi ta plume
Pour écrire un mot.
Ma chandelle est morte,
Je n'ai plus de feu.
Ouvre moi ta porte
Pour l'amour de Dieu.

Au clair de la lune,
Pierrot répondit
Je n'ai pas de plume
Je suis dans mon lit,
Va chez la voisine
Je crois qu'elle y est,
Car dans sa cuisine
On bat le briquet.

French

IL PLEUT, IL PLEUT, BERGÈRE
Il pleut, il pleut, bergère,
Rentre tes blancs moutons
Allon à ma chambrière,
Bergère vite allons;
J'entends sous le feuillage
L'eau qui tombe à grand bruit,
Voici venir l'orage,
Voilà l'éclair qui luit.

French

PROMENADE EN BATEAU
Au courant de la rivière
Glisse, glisse, glisse doucement:
Glisse, glisse, glisse, glisse,
Glisse, glisse, barque légère!
Glisse, glisse, barque légère!
Glisse, glisse, glisse doucement!

French

FAIS DODO, COLAS
Fais dodo, Colas, mon p'tit frère,
Fais dodo, tu auras du loio;
Papa est en haut,
Qui fait des sabots;
Maman est en bas,
Qui fait des bas.

French

SAVEZ-VOUS PLANTER LES CHOUX?
Savez vous planter les choux,
A la mode, à la mode.
Savez vous planter les choux,
A la mode de chez nous?

English—Free Translation

BY THE MOONLIGHT
By the moonlight,
My friend, Pierrot,
Lend me your pen
To write a few words.
My candle is out,
I have no more light.
Open your door
For pity's sake.

By the moonlight,
Pierrot answered
I have no pen
I am in bed.
Go to the neighbor
I think she is in,
For in her kitchen
Someone is striking a fire.

English

IT IS RAINING, IT IS RAINING,
SHEPHERDESS
It is raining, it is raining, Shepherdess,
Bring in your white lambs,
Let us go to my hut.
Quick, come Shepherdess,
I hear under the foliage
Raindrops falling with a great noise
Here comes the storm,
There's the lightning so bright.

English

BOAT TRIP
By the current of the river,
Glide, glide, glide gently;
Glide, glide, glide, glide,
Glide, glide, light craft!
Glide, glide, light craft,
Glide, glide, glide gently!

English

GO TO SLEEP, COLAS
Go to sleep, Colas, my little brother,
Go to sleep, you shall have some candy:
Papa is upstairs,
Making wooden shoes;
Mamma is downstairs,
Knitting stockings.

English

DO YOU KNOW HOW TO PLANT CABBAGES?
Do you know how to plant cabbages,
After the fashion, after the fashion.
Do you know how to plant cabbages,
After the fashion at home?

Analyses

French

On les plante avec le pied,
A la mode, à la mode,
On les plante avec le pied,
A la mode de chez nous.

On les plante avec la main,
A la mode, à la mode,
On les plante avec la main,
A la mode de chez nous.

French

TREMPE TON PAIN

Tremp' ton pain, Marie,
tremp' ton pain, Marie,
tremp' ton pain, dans la sauce.
Tremp' ton pain, Marie,
tremp' ton pain, Marie,
tremp' ton, pain dans le vin.
Nous irons Dimanche
A la maison blanche,
Toi z'en Nankin
Moi z'en bazin,
Tous deux en escarpins.

French

LA MÈRE MICHEL

C'est la mèr' Michel qui a perdu son chat.
Qui cri' par la f'nêtré à qui le lui rendra.
Et l' compèr' Lustucru qui lui a répondu.
Allez la mèr' Michel vot' chat n'est pas perdu.

C'est la mère Michel qui lui a demandé:
Mon chat n'est pas perdu! vous l'avez donc revu?
Et l' compèr' Lustucru qui lui a répondu.
Donnez un' récompense, il vous sera rendu.

Et la mère Michel lui dit: c'est décidé
Si vous rendez mon chat, vous aurez un baiser,
Le compèr' Lustucru qui n'en a pas voulu
Lui dit pour un lapin votre chat est vendu.

French

MALBROUCK

Malbrouck s'en va t'en guerre,
Mironton, mironton, mirontaine;
Malbrouck s'en va t'en guerre,
Ne sait quand reviendra;
Ne sait quand reviendra;
Ne sait quand reviendra!
Malbrouck s'en va t'en guerre,
Mironton, mironton, mirontaine;
Malbrouck s'en va t'en guerre,
Ne sait quand reviendra.

English

We plant them with the foot,
After the fashion, after the fashion,
We plant them with the foot,
After the fashion at home.

We plant them with the hand,
After the fashion, after the fashion,
We plant them with the hand,
After the fashion at home.

English

DIP YOUR BREAD

Dip your bread, Mary,
Dip your bread, Mary,
Dip your bread in the gravy,
Dip your bread, Mary,
Dip your bread, Mary,
Dip your bread in the wine.
We shall go Sunday
To the white house
You dressed in Nankeen,
I in my best clothes,
The two of us in shining boots.

English

MOTHER MICHEL

It is Mother Michel who has lost her cat,
And cries thru her window for someone
to bring it back,
And that old crony, Lustucru, who an-
swers,
"Go on, Mother Michel, your cat is not
lost."

It is Mother Michel who asks him:
"My cat is not lost? You must then
have found it."
And that old crony, Lustucru, answers,
"Give a reward and it will be returned."

And Mother Michel told him "It is set-
tled,
If you return my cat, I will give you a
kiss."
Old crony, Lustucru, who did not want
any, said,
"Your cat was sold as a rabbit."

English

MARLBOROUGH

Marlborough is going to war,
Mironton, mironton, mirontaine;
Marlborough is going to war,
Does not know when he shall return,
Does not know when he shall return,
Does not know when he shall return!
Marlborough is going to war,
Mironton, mironton, mirontaine;
Marlborough is going to war,
Does not know when he shall return.

[Lesson XXII, Part I.]

72166 Folk-Songs

French

LE PONT D'AVIGNON

Sur le pont d'Avignon,
L'on y danse, l'on y danse;
Sur le pont d'Avignon,
L'on y danse tout en rond.
Les beaux messieurs font comm' ça,
Et puis encor' comm' ça,

English

THE BRIDGE AT AVIGNON

On the bridge at Avignon,
They dance, they dance;
On the bridge at Avignon,
They dance, all in a ring.
The handsome men do like this,
And then again like this.

Analyses

French

Sur le pont d'Avignon,
L'on y danse, l'on y danse;
Sur le pont d'Avignon,
L'on y danse tout en rond.
Les bell's dames font comm' ça,
Et puis encor' comm' ça.

French

AH! VOUS DIRAI-JE, MAMAN
Ah! vous dirai-je, maman,
Ce qui cause mon tourment!
Papa veut que je raisonne comme
une grande personne;
Moi je dis que les bonbons
Valent mieux que la raison.

French

LA BONNE AVENTURE

Je suis un gentil poupon
De belle figure,
Qui aime bien les bonbons
Et les confitures.
Si vous voulez m'en donner,
Je saurai bien les manger.
La bonne aventure,
Oh! gai!
La bonne aventure!

Je serai sage et bien bon,
Pour plaire à ma mère.
Je saurai bien ma leçon,
Pour plaire à mon père;
Je veux bien les contenter,
Et s'ils veulent m'embrasser,
La bonne aventure.
Oh! gai!
La bonne aventure!

French

J'AI DU BON TABAC

J'ai du bon tabac dans ma tabatière,
J'ai du bon tabac, tu n'en auras pas.
J'en ai du fin et du bien rapé,
Qui ne s'ra pas pour ton fichu nez!
J'ai du bon tabac dans ma tabatière,
J'ai du bon tabac, tu n'en auras pas.

French

LA CASQUETTE DU PÈRE BUGEAUD

As-tu vu la casquette, la casquette,
As-tu vu la casquette au Père Bugeaud?
Elle est fait' la casquette la casquette
Elle est fait' avec du poil de chameau.

NOTE.—During the war in Algeria, in 1840, a French Camp was caught in a surprise attack by the Arabs; Marshall Bugeaud came rushing out of his tent to get at the head of his troops. To the delight of his soldiers, he found that he still had his woolen night-cap on his head; the "Zouaves" immediately started to sing this little song with the improvised words, and it has ever since remained the march that often led the French on to victory.

French

LA MIST'EN L'AIRE

Bonhomme, bonhomme, que savez-vous
faire?
Savez-vous jouer de la mist'-en l'aire?
L'aire, l'aire, l'aire, de la mist'-en l'aire?
Ah! ah! ah! que savez-vous faire?

English

On the bridge at Avignon,
They dance, they dance;
On the bridge at Avignon,
They dance, all in a ring.
The beautiful ladies do like this,
And then again like this.

English

AH! SHOULD I TELL YOU, MAMMA
Ah! should I tell you, mamma,
What is the cause of my distress!
Papa wants me to reason like
a grown-up person;
But I say that candies
Are worth more than reason.

English

THE HAPPY EVENT

I am a cute little darling,
And good looking,
Who is very fond of candy
And preserves.
If you will give me some,
I shall surely eat them.
The happy event,
Oh! joy!
The happy event!

I will be good and behave,
To please my mother.
I shall know my lesson,
To please my father;
I am willing to make them happy
And if they want to kiss me,
The happy event,
Oh! joy!
The happy event.

English

I HAVE SOME GOOD SNUFF

I have some good snuff in my snuff box,
I have some good snuff, you shall not
have any.
I have some that is fine, and some well
grated,
But that is not for your sorry nose!
I have some good snuff in my snuff-box,
I have some good snuff, you shall not
have any.

English

FATHER BUGEAUD'S CAP

Did you see the cap? the cap?
Did you see Father Bugeaud's cap?
It is made, the cap, the cap,
It is made of camel's hair.

English

THE TUNE IN THE AIR

My good man, my good man, what do
you do?
Do you know how to play a tune in the
air?
Air, air, air, a tune in the air?
Ah! ah! ah! what do you do?

Analyses

French

FRÈRE JACQUES

Frère Jacques,
Frère Jacques, dormez-vous?
Dormez-vous?
Sonnez les matines,
Sonnez les matines,
Din, din, don!
Din, din, don!

English

BROTHER JAMES

Brother James,
Brother James, are you asleep?
Are you asleep?
Ring for the morning prayers,
Ring for the morning prayers,
Ding, ding, dong!
Ding, ding, dong!

The last song on the record is the ever-popular "Marche Lorraine."

[Lesson XXII, Part I.]

81293 Marche Lorraine

French

The "Marche Lorraine" is a song arrangement by Louis Ganne of one of the oldest French dance tunes. This air was originally a round for dancing, and dates back to the 16th century. Always very popular in Lorraine, it was forbidden to be sung by the folk after the German occupation of 1870. The Allied Army, under Marshal Foch, marched into Metz singing the "Marche Lorraine." [Lesson XII, Part I; Lesson XIV, Part I; Lesson XXII, Part I.]

21456 Le Père de la Victoire (Father of Victory)

French

This remarkable patriotic song is an old French song, which, during the Great War, was given a new text and a new setting by Louis Ganne. In its original form, it was a march that was the favorite air of General Carnot. When Carnot's grandson was President of France, Ganne made the music into a song, which afterward became the favorite drinking song of the French soldiers. In its present version, the song tells of an old French patriot, who is called "Father of Victory." [Lesson VIII, Part I; Lesson XXII, Part I.]

21456 Regiment of the Sambre et Meuse

French

This great military march was the most popular marching song of the French soldiers in the World War. The march was originally written by Robert Planquette (1848-1903), the noted composer of many of the most popular operettas of the 90's. The words sung by the French *poilu* were written by Paul Cezano and became very popular throughout the Allied army. [Lesson VIII, Part I; Lesson XXII, Part I.]

20152 Duke of Marlborough

Old French

It is claimed that Godfrey of Bouillon was the first to bring this air to Europe, and that it was used by his armies during his famous Crusade of 1096. It was not until after the victory of Duke Marlborough at the battle of Malplaquet (1709) that these words were associated with the tune. All through the eighteenth century the song increased in popularity, and it is said was sung as a lullaby by Marie Antoinette in 1781. At the time of Napoleon the song was universally popular throughout Europe, the English having two settings, "We Won't Go Home 'Till Morning" and "For He's a Jolly Good Fellow." In 1813, when Beethoven wrote his Battle Symphony entitled "Wellington's Victory at Vittoria," he used this theme to depict the French army.

The Arabs possess a version also of this tune, which it is thought was brought to them by the French army at the time of Napoleon's expedition to Egypt. [Lesson XIV, Part I; Lesson IV, Part II.]

Analyses

20152 *War Song of the Normans (2) Crusaders' Hymn*

French Crusader

These two old songs have been traced back to the crusades of the eleventh and twelfth centuries. The French minstrel, Taillerfer, is supposed to be the author of the Norman War Song, which, history relates, he sang during the Battle of Hastings, 1066 A. D. The Crusaders' Hymn has come down through the centuries and is still sung in our churches as the hymn, "Fairest Lord Jesus." Its slow, dignified march measures were eminently suitable to be sung by a band of marchers whose religious fervor aided them toward their goal. [*Lesson IV, Part II; Lesson XIV, Part II.*]

35813 *Beautiful Saviour*

French Crusader

This selection is an arrangement of the old French Crusader Song usually called "Fairest Lord Jesus." As here sung by the St. Olaf's Choir, the remarkable use of the voices to provide a real instrumental background should be especially noticed. The contrasting effect of the high soprano voice against this choral orchestra is of rare beauty. This arrangement was made by F. M. Christianson, Director of the St. Olaf's Choir. [*Lesson VI, Part I; Lesson IV, Part II.*]

H6301 *Gagliarda*

Galilei

Vincenzo Galilei, (1533-1600) the father of the celebrated astronomer, was a native of Florence and an enthusiastic member of the "Camerata," which gave to the world the first music drama. A skillful performer on the lute and violin, Galilei wrote much music for the single voice, accompanied by these instruments; but he also left a number of dances and simple instrumental compositions.

The Galliard was a popular Court dance of this period. It is said that Queen Elizabeth fell in love with young Hatton because of his dancing of the Galliard, which was the most popular of the Italian dances during Elizabethan days. It is frequently mentioned by Shakespeare. [*Lesson VI, Part II; Lesson VII, Part II; Lesson XXIII, Part III; Lesson III, Part IV.*]

3042 *Du, du liegst mir im Herzen (Thou, Thou Fillest My Heart)*

German

This ever-popular German folk tune dates from the year 1820.

Thou, thou fillest my heart, dear,
Thou, thou pleasest mine eye,
Thou, thou troublest me sorely
Know'st not how loving am I;
Yes, yes, yes, yes, know'st not how loving am I.

* * * * *

If, if when we are parted,
Thou this picture should'st see,
Then, then be broken hearted;
Wish we together might be!
Yes, yes, yes, yes, wish we together might be.

[*Lesson XXIV, Part I.*]

3042 *Treue Liebe (Ach, wie ist's möglich dann)*

German

This old German folk-song is probably the best known love song of the world. In its English version (How Can I Leave Thee) it has become a popular American folk song, much used in community chorus work. The melody is of Swabian origin. [*Lesson XXIV, Part I.*]

Analyses

20448 { *Come Let Us Be Joyful* *Broom Dance (2) Bummel Schottische* }

German

The Broom Dance is one of the best known old German folk dances. It is similar to our "Old Dan Tucker," as there is an extra man who is left to dance with the broom. The Bummel Schottische is an old folk dance from Mecklenburg. It is a very jolly and catchy polka. [Lesson XXIV, Part I.]

68763 { *Wie konnt' ich dein vergessen (How Can I Forget You?)* *Es zog der Maienwind zu Tal (May's Gentle Zephyrs Come Again)* }

German

These well-known German songs were recorded as sung by a massed male chorus of approximately two thousand voices at the 26th National Saengerfest of the Northeast Saengerbund of America, which was held in Philadelphia in June, 1926. English and German words follow.

How can I e'er forget thee,
Thou dear land of my birth;
Altho the world may never
Long treasure thy true worth.
I pledge thee troth, and sing aloud
Thou art my pride, my country proud,
How can I e'er forget thee,
Thou dear land of my birth.

May's gentle zephyrs came again
Sweetly the valley filling.
The primrose, violet and the rose
Anew with life are thrilling.
The flowers bloomed so wondrous fair
Called forth by sunny rays;
And care and sadness passed away
In blissful joyous days.
May's gentle zephyrs came again.

WIE KONNT' ICH DEIN VERGESSEN

Wie Konnt' ich dein vergessen;
Ich weiss, was du mir bist;
Wenn auch die Welt ihr Liebstes
Und Bestes bald vergisst;
Ich sing' es hell und ruf' es laut;
Mein Vaterland ist meine Braut.

Mit dir in Freud und Leid.
Ich will fur dich im Kampfe steh'n
Und, soll es sein, mit dir vergelt'n.

Wie Konnt ich dein vergessen:
Dein denk' ich allezeit;
Ich bin mit dir verbunden.

Wie Konnt ich dein vergessen;
Ich weiss, was du mir bist.
So lang ein Hauch von Liebe
Und Leben in mir ist.
Ich suche nichts als dich allein,
Als deiner Liebe wert zu sein.

ES ZOG DER MAIENWIND ZU TAL

Es zog der Maienwind zu Tal
Mit scheinend süssen Rosen.
Da wachten bald die Veilchen auf.
Die Primeln und die Rosen.
Ein Blühen war's so wunderbar
So selig süss die Zeit.
Die Sorgen Schwanden schnell dahin
Und alle Traurigkeit.

Und wo im Tal die Hütte steht,
Erschallte Klang von Gelben.
Es zog ein junges, schönes Paar
Dahin im Hochzeitsreigen.
Der Maienwind bat Blüthenwehne
Auf ihren Pfad gestreut.
Er legte sanft in jedes Herz
Der Liebe Seligkeit.

[Lesson XXIV, Part I.]

80237 *Luetzow's Wild Ride*

German

This old German ballad is still a popular song among the German students. The hero of this song was a Major in the army of the Prussian Hussars during the Napoleon campaigns. When Berlin surrendered and the Prussian army was disbanded, Major Luetzow, openly defying the treaty made by King Frederick William III and Napoleon, organized a guerrilla band called the "Black Riders" and for months waged war against the great Napoleon. Hundreds of patriotic Germans who believed in freedom joined Luetzow's forces and he pushed his daring raids even across the Rhine into France. It soon became a superstition that the "Black Riders" or "Black Huntsmen" were a supernatural band, bearing charmed lives, and the very name of their leader was mentioned with horror and dread. Among the daring riders who followed after Luetzow was Karl Theodore Körner, a Swabian poet, who ever sounded in his dramatic verse the note of patriotism and heroism. This poem was written by Körner, and many authorities attribute the striking musical setting to Carl Maria von Weber. [Lesson XXIV, Part I.]

Analyses

————— Dances—"Henry VIII Suite"

Edward German

The true name of this English composer is Edward German Jones. His teacher, Sir George Macfarren, advised his writing under the *nom de plume* of Edward German. This suite was first produced at the Leeds festival in 1895. The numbers were taken from German's incidental music to Shakespeare's "Henry VIII," given at the Lyceum in 1892 by Sir Henry Irving.

The first is a good example of the modern use of the old Morris Dance. The second, called "The Shepherd's Dance," is light and graceful and at once caught the popular fancy, both in Europe and America. The third number in the suite is the Torch Dance of a more vehement and rhythmic character, like a wild Bacchanalian orgy. [*Lesson XXXIII, Part II.*] (*Optional.*)

9009 *Nell Gwyn Suite*

Edward German

1. Country Dance.—The introduction to this suite of folk-dances by Edward German is sounded by a chorus of the brasses, which prelude the entrance of the theme by the violins; first in a slow and stately measure, growing gayer and faster. Clarinets carry a new passage in the Minor key which is raised by the violins to a climax out of which the original melody reappears, ending with brilliant chords played by the entire orchestra.

2. Pastoral Dance.—A dignified passage in the minor by violins, which is gradually raised to the major key. The voice of the clarinet sings an appealingly sweet melody, later fulfilled by the violins to the accompaniment of the harp, and ending in the minor key, with a lingeringly high note.

3. The Merry-makers Dance is opened brilliantly by the brasses; a short staccato by the cellos ushers in a joyous theme in which all the instruments participate. A second melody is carried by the brasses, which reverts to and concludes with the original lively motif. [*Lesson XXXIII, Part II.*]

35822 *Rhapsody in Blue*

Gershwin

George Gershwin is winning an enviable reputation in America as a composer of popular music and comic opera. Of Russian-Jewish descent, Gershwin, like many of his other countrymen, possesses rare musical gifts. He is one of a group of composers who believes in the modern jazz idiom as an expression of American life in music. Whether one shares in this belief or not, one cannot but realize that in his "Rhapsody in Blue," Gershwin has given a dignity and real beauty to jazz. He has used the form of the Liszt Rhapsodies and although his themes are not strikingly original, they are handled in a most unusual and interesting manner. This work produced originally by Paul Whiteman has been dignified through its presentation by several of our great American Symphony organizations.

In this composition Gershwin has developed several expressions of modernity—a tabloid concerto, opening in a sardonic vein, with the piano as the solo instrument; and many original and weird uses made of the reed and wind instruments. Extremely novel tonal effects are produced by the insertion of hats, tin pans and other available junk into and over the orifices of the brasses: the woodwinds and strings are made to cleverly simulate rural sounds, and the possibilities of the clarinet and saxophone are fully exploited. There is much melodic matter interspersed among the syncopation and dissonance. As the first experiment into the American ultra-modern or "Jazz" style it is both startling and unique, and opens vistas of hitherto untried usage of the instruments which we have here—

* In preparation.

Analyses

tofore believed incapable of serious tonal gymnastics. [*Lesson XXXVI, Part II; Lesson XXXVI, Part III.*]

C 1337 {	<i>O Lord, Increase My Faith</i> <i>O Clap Your Hands</i> <i>God is Gone Up</i>	Gibbons
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The Gibbons family of England was a noted one in musical history for over a hundred years. Orlando Gibbons (1583-1626) was the most famous member of this family. Beginning as a choir boy in Cambridge where he was born, he studied organ and choir direction and was recognized as a composer in 1611, when his name appears with that of Byrd and Bull in the compilation of a collection of Virginal pieces called "Parthenia." His works being much more elaborate than the other masters of his time, Gibbons was regarded as far in advance of the composers of his day. His best works are in the form of "full anthems," meaning that the work although written as a church motette for actual services, is composed of verses sung by the solo voices as well as for duets, trios, quartettes and double choir. The anthem became a definite part of the Episcopalian Church service during the reign of Queen Elizabeth. Orlando Gibbons was regarded as one of the greatest masters in this form, and these two works are considered the best composed by him. "O Lord, Increase My Faith" is a single anthem; "O Clap Your Hands" is a double anthem, the second part being, "God Is Gone Up." These manuscripts are in the British Museum but bear no dates. [*Lesson VI, Part II.*]

4009 *Caro mio ben (Thou, All My Bliss)* Giordani

Giuseppe Giordani (1744-1798) was a prolific opera and oratorio composer of the eighteenth century Neapolitan School. His genius was somewhat overshadowed by his contemporaries, Cimarosa and Zingarelli. He lived for many years in England, where his thirty operas had great vogue. He left many separate Ariettas, of which this selection is one. [*Lesson VII, Part II; Lesson III, Part IV.*]

6707 *Un dì all'azzurro spazio (O'er the Azure Fields)*—"Andrea Chenier"

Giordano

Umberto Giordano (1863) is a follower of Mascagni, Leoncavallo, and Puccini. The plot of "Andrea Chenier" is set in Paris during the French Revolution. The young poet, Andrea Chenier, who has spent his early years in Constantinople, comes to Paris to pursue his education. He becomes imbued with the spirit of freedom and decides to cast his lot with the revolutionists. He is accused of treason and sentenced to the guillotine.

The first act takes place in the Castle of Coigny, where a grand ball is in progress. Among the guests is Andrea Chenier. When asked to speak he replies in this aria with a criticism of the aristocracy, the pride of the rich, and its influence on the poor. The guests are displeased and Chenier leaves them to join the mob outside. [*Lesson XXVII, Part I.*]

6551 *Credo a un possanza (Love Is Divine)*—"Andrea Chenier" Giordano

This exquisite tenor aria is sung in the second act by Andrea Chenier. Knowing that the poet is under surveillance, his friend Rocher begs him to fly from Paris. But Andrea, who is deeply in love with Madeleine, refuses. He asks Rocher if he believes in a fate that has a secret power to guide the life of mortals, and tells him that he believes absolutely in such a power. [*Lesson XXVII, Part I.*]
(Optional.)

Analyses

6707 *Come un bel dì di Maggio (As Some Soft Day in May)*—"Andrea Chenier" Giordano

This beautiful tenor air is sung by Andrea in the last act of the opera "Andrea Chenier." The scene is St. Lazare prison and Chenier has just finished writing his last verses, "As Some Soft Day in May." In these lines he once again expresses his belief in the ultimate triumph of the beautiful. As he sings, Madeleine and Gerard enter. [*Lesson XXVII, Part IV.*]

6551 *Vedi? La luce incerta (By Death United)*—"Andrea Chenier" Giordano

This great duet between Madeleine and Andrea Chenier occurs as the finale of Giordano's opera. Begging that she may be allowed to die with her lover, Madeleine has been brought to the prison by the faithful Gerard. Here she assumes the disguise of Idia Legray, sentenced to die. Reunited in death as well as in life, the two lovers sing this beautiful duet while awaiting their summons to the guillotine. [*Lesson XXVII, Part IV.*] (*Optional.*)

1200 *My Love Compels Thy Love*—"Fedora" Giordano

This beautiful opera by Giordano is based on Sardou's famous tragedy, "Fedora." It was first produced in Milan in 1898. This great aria for tenor occurs in the second act, the scene of which is Fedora's home in Paris. Count Loris has been entertained by Fedora, and now tells her of his great love in this beautiful melody. [*Lesson XXVII, Part IV.*]

1240 { *Ah! What Torment!*—"La Cena delle Beppe"
Mi svesti (I Disrobed)—"La Cena delle Beppe" } Giordano

This interesting opera has been a sensational success in Europe and America since its production three years ago. It is the last work of the great composer Umberto Giordano, whose "Andrea Chenier" and "Fedora" have been such favorites. This work is a setting of the play by the same name by Sem Bennelli which was produced in America as "The Jest." It is a sordid tragedy of Florence during mediæval days. In it the brutal Neri, who has persecuted the weak but crafty Gianetto, has the jest turned upon himself, and by mistake, kills his own brother. These airs are sung by Gianetto in Act I, and Act II of the opera. [*Lesson XXVII, Part IV.*]

1359 { *Sempre così (Always Thus)*—"La Cena delle Beppe"
Mi chiamo Lisabetto (My Name Is Elizabeth)—"La Cena delle Beppe" } Giordano

"Sempre così" is the great soprano aria sung in the second act by Ginevra, who, in Neri's absence, is entertaining his rival, Gianetto. She tells him she has always dreamed of him. "Mi chiamo Lisabetto" is sung in the third act by Elizabeth, a maiden who has ever truly loved Neri. Hearing that he is imprisoned in the Medici Palace and is about to be judged insane, she comes to him and frees him. [*Lesson XXVII, Part IV.*]

20914 *Marionettes*—"Scenes de Ballet," Op. 52 Glazounow

This charming composition is the second of a suite of short orchestral pieces which Glazounow designates as "Scenes de Ballet." The suite, which consists of eight movements, was written in 1894 and published the following year by the Orchestra of the Russian Opera of Petrograd, to whom it was dedicated.

Analyses

"Marionettes" opens with a short Introduction, after which the gay little theme is heard, the piccolo and glockenspiel taking an important part in the presentation. The Trio has a lovely theme for violins, part of which is played by a solo violin, and here the use of the harmonics should be especially noted. The first theme is now repeated in a modified form. The only brass instruments used in the score are two French horns. [*Lesson XXVII, Part II.*]

6534 *Aria of Soussanine—"A Life for the Czar"*

Glinka

Glinka's opera "A Life for the Czar," which was produced in 1836, is regarded as the first real Russian opera. The scene is laid in the 17th Century at a time when the Poles held Moscow and the fortunes of Russia were at the lowest ebb. Michael Fedorovich Romanov has been elected Czar but the Poles are determined to seize him and make him prisoner. Disguised as Russians, and as Ambassadors they order a simple peasant, Ivan Soussanine, to take them to the Czar's presence. But rather than to betray his master, Ivan sends his adopted son to warn the Czar, while he himself leads the Poles astray in some wild mountainous regions. At last discovering that he has outwitted them the Poles put Ivan to death, but his strategy has given the Czar's forces time to convey Michael safely to Moscow, where he is triumphantly crowned as Czar.

This great aria is sung by Soussanine and is regarded as the best single aria from this opera. [*Lesson XXI, Part II; Lesson XXXIII, Part IV.*]

1154 *Persian Song*

Glinka

Glinka, like most Russian composers, has borrowed heavily from Oriental themes. This characteristic Persian melody has been arranged by Efrem Zimbalist as a violin solo. The melody has been kept intact, and the embellishments offer exceptional opportunities for violin effects such as trills, harmonics and double-stops. The theme resembles a well-known air in the popular Armenian-Persian opera, "Arsen-mal-Alan," which is known in English as "The Peddler." Note the Oriental style of intonation, the restricted scale, and the plaintive minor mood of the piece. Melodies such as this were heard and carried back to Europe by the Troubadours during the Crusades, and are still to be found in parts of France and Spain. [*Lesson I, Part I; Lesson XXV, Part II.*]

19724 *Gavotte—"Iphigenia in Aulis"*

Gluck

Gluck's great opera, "Iphigenia in Aulis," was written in 1772, and was the first work of the famous composer to be heard in Paris. When the work was produced, the ballet master was insistent that Gluck should introduce some of the popular court dances of the day, but this the composer refused to do, as he insisted the Greeks did not dance in that manner. "Well," answered the ballet master, "then so much the worse for the Greeks."

This ballet music was a compromise and was danced with as nearly a classic posture as it was possible for the French dancers of Gluck's day to assume. [*Lesson XI, Part II; Lesson VII, Part IV.*]

20563 *Musette—"Armide"*

Gluck

Gluck's opera of "Armide" was produced in 1777, and was based upon the same libretto adapted from Tasso's "Jerusalem Delivered" as that previously used by Lully nearly a hundred years before. There are over fifty operas upon this same subject.

Analyses

The story is much fuller of romanticism than the classical subjects which had previously inspired Gluck. The scene takes place in Damascus during the first Crusade. The Musette is from the ballet in the opera. An old pastorale dance, which became popular during the court days of Marie Antoinette, the Musette takes its name from the old French bagpipe which was used for its musical accompaniment. [*Lesson XI, Part II; Lesson XIX, Part III; Lesson XXIII, Part III; Lesson VII, Part IV.*]

H6375 *Divinities du Styx*—"Alceste"

Gluck

Since the birth of the music drama "Alceste" or "Alcestes" has been a very popular character to be depicted in opera.

Gluck's immortal work telling of Euripide's heroine dates from the year 1767. Like "Orfeo," this text was arranged in operatic form for Gluck by Calzabigi. Admetus, the King, is dying. All his people mourn him. Led by his wife Alcestes and her two children they go to the temple of Apollo to implore the mercy of the Gods. But the oracle declares that only a human sacrifice willingly offered will save the King. Alcestes offers herself and is accepted. In the second act the people join with Admetus in joy over his recovery, but Alcestes is forced to admit that she must be the human sacrifice. A passionate struggle ensues between the King and his Queen as to which shall die for the other. In Act Three the time has come for the sacrifice and Alcestes is offered to the Gods. Hercules, who has discovered the situation, comes to the aid of his friend Admetus. He resolves to restore the beautiful Queen to her mourning husband. Meanwhile, Admetus has pursued Alcestes to the underworld and again wishes her to allow him to take her place.

Hercules arrives and his entreaties prevail with Apollo, who restores Alcestes to her husband.

This aria is sung by Alcestes to the Gods of the underworld whom she begs to protect her from the powers of darkness. It is an outstanding aria of a truly dramatic character rarely found in the early music drama. [*Lesson XI, Part II.*]

6546 *Caprice from Air* "Alceste"

Gluck-Saint-Saëns

This lovely piano arrangement of one of Gluck's beautiful melodies "Air from the Opera Alceste," is by Saint-Saëns. Although he calls his composition a "Caprice," it is in reality a brilliant set of variations on the Gluck theme. [*Lesson VII, Part IV.*]

6834 *Dance of the Happy Spirits*—"Orfeo"

Gluck

This beautiful classic composition is taken from Gluck's opera of "Orpheus." To the Valley of the Blest comes Orpheus, in search of his beloved Eurydice. He sees her dancing among the happy spirits, and his beautiful song is answered by the shades, who bring to him his lost loved one. This lovely melody for the flute is one of the greatest illustrations in musical literature of the use of this instrument. [*Lesson XI, Part II; Lesson IX, Part III; Lesson VII, Part IV.*]

6803 *Che farò senza Eurydice (I Have Lost My Eurydice)*—"Orfeo" Gluck

This ever-popular aria from Gluck's great opera occurs in the last act of "Orfeo." Orpheus, after journeying to the underworld and obtaining his bride, leads her out to the open day. Eurydice begs him to look upon her, and forgetful of his vow, Orpheus does so, and Eurydice sinks back lifeless in his arms. He pours forth his woe and desolation in this famous aria:

Analyses

THE GATES OF HELL, ACT IV:
I have lost my Eurydice
My misfortune is without hope.
Cruel fate! I shall die of my sorrow.
Eurydice, Eurydice, answer me!

It is your faithless husband,
Hear my voice, which calls you,
Silence of death! vain hope!
What suffering, what torment, wrings my
heart!

[Lesson XI, Part II; Lesson VII, Part IV.]

20130 *Berceuse from "Jocelyn"*

Godard

Benjamin Godard's opera, "Jocelyn" was produced in Brussels, Belgium in 1888, and would now be quite forgotten, were it not for the cradle song, so long a favorite as an instrumental number. It is here played by a trio consisting of violin, cello and harp. [Lesson XXIX, Part IV.]

6576 *In Springtime—Overture, Op. 36*

Goldmark

One of six concert overtures written by Karl Goldmark, "In Springtime" was first performed in Vienna in 1889. Three themes are prominent: the first a vigorous *Allegro* in A Major introduced at the beginning by the first violins against the other strings. After a short development comes a second theme in quieter mood, which resembles an old German cradle song. This subject is confined chiefly to the violins, with a delightful embroidery of flute and other wood-wind tones which suggest the twittering of birds. A third subject appears briefly in the violins, a triple figure which is immediately echoed by the flute and other wood-winds. With these three subjects the composer builds up a brilliant development and recapitulation of themes, in which the full orchestra is employed in the first theme, while the second is sung by the strings, ornamented with wood-wind passages. A *coda* of some length, with change in tempo and thematic treatment, brings the overture to a brilliant end. [Lesson XI, Part I; Lesson XXX, Part II.]

H520 *Aria—Magic Tones—"The Queen of Sheba"*

Goldmark

Goldmark's setting of the story of the famous visit to Solomon by the Queen of Sheba was written many years later than Gounod's work on the same subject. This great tenor aria is sung by Assad in the Second Act, which takes place in the gardens of the palace. The Queen has sent for Assad to appear before her, and as he comes through the garden he sings:

Tones of enchantment!
Perfume laden air, breathe on me.
Gentle evening breeze.

[Lesson XX, Part IV.]

35988 *Rustic Wedding Symphony—Bridal Song and Intermezzo*

Goldmark

"The Rustic Wedding" by Karl Goldmark is usually termed a "Symphony," but it is more nearly in the form of the modern suite. It consists of five movements, none being in the form of the regulation "Sonata," which is always employed as the model for the first movements of symphonic works. The first movement of "The Rustic Wedding" is a wedding march in the form of a theme with variations. This is followed by the beautiful and melodious *Andante*, which is called "Bridal Song." This composition follows the regulation song form; one should especially notice the lovely use of the oboe in the Trio or middle portion. One critic has said, "It is as if one of the bridesmaids had stepped forward." Notice also the melody in the basses accompanying this theme, and how cleverly the theme of the wedding march has been woven into this accompaniment. [Lesson XXX, Part II; Lesson VIII, Part III; Lesson X, Part III.]

Analyses

——— *Tambourin*

Gossec

François Gossec (1734-1829) belongs to the same period and school as Grétry. In Paris at this period all operas, whether grand opera style or *opéra comique*, introduced many dances and ballets. This charming little dance is an excellent example of imitative music, the dance taking its name "Tambourine" from the instrument used to accompany it. This was a favorite dance of Provence, and was of a lively character, the first tambourine being followed by a second in a minor key, after which the first dance was repeated. [*Lesson XXIII, Part III.*]

6558 *Serenade of Mephistopheles (While You Play at Sleeping)*—"Faust"

Gounod

The great Serenade sung by Mephistopheles occurs at the opening of the fourth act of Gounod's opera, "Faust." In the dark, before the house of Marguerite. Faust and Mephistopheles hide in the shadows. The soldiers appear and are greeted by their friends. Valentine goes into his sister's home. Mephistopheles stations himself beneath the window and begins this taunting and insulting song, which is of a sinister, sardonic type, ending in a mocking, infernal laugh.

[*Lesson XXVIII, Part IV.*]

19783 *Soldiers' Chorus*—"Faust"

Gounod

This spirited chorus is sung by the returning soldiers of Valentine's victorious regiment, accompanied by their welcoming wives and sweethearts. The scene is the second in Act IV of the opera, in the great square facing the cathedral and Marguerite's house. By a happy thought, Gounod transplanted this march number from an earlier opera, and so added to the success of "Faust." [*Lesson XXVIII, Part IV.*]

7086 *Dio possente (Even Bravest Heart)*—"Faust"

Gounod

This is the greatest aria for baritone in Gounod's "Faust." It is sung by Marguerite's brother, Valentine, when he departs for the war in the second act of the opera. [*Lesson XXVIII, Part IV.*]

———* *Jewel Song*—"Faust"

Gounod

The most famous aria for soprano in Gounod's opera "Faust" is the "Jewel Song" which is sung by Marguerite in the third act. The scene takes place in the garden of Marguerite's home. She is spinning, and as she works sings the plaintive air, "The King of Thule." She then finds the casket filled with jewels, which Faust and Mephistopheles have left. She opens it with joy and voices her happiness and delight at the beautiful gems.

"Oh Heaven! What brilliant gems,

Can they be real?

Oh, never in my sleep did I dream of aught so lovely!"

[*Lesson XXVIII, Part IV.*]

6618 *Flower Song—Le Parlate d'amor (In the language of love)*—"Faust"

Gounod

One of the gems of the inspired Garden Scene of Gounod's opera "Faust" is its first song, sung by Siebel, a youth who vainly loves the beautiful Marguerite. In Act II, Mephistopheles has told him, "Each flower that you touch shall rot and wither." Putting this curse to a test Siebel plucks a flower, and bids it say to Marguerite that he adores her. It begins to fade; frightened, he quickly dips the

* In preparation.

Analyses

blossom in a font of holy water, and it revives. The part of Siebel is sung by contralto, and this air is always a favorite. [*Lesson XXIII, Part II; Lesson XXVIII, Part IV.*]

——* *Elle ouvre sa fenêtre (She Opens the Window)*—"Faust" Gounod

This duet occurs near the end of the third act of "Faust." Faust has bidden his beloved Marguerite good-night, and is making his way through her garden when Mephistopheles points out that Marguerite has opened her window:

"See, she opens her window, you shall stay and overhear that which she telleth the stars."

As Mephistopheles mocks her, Marguerite sings of her love for Faust. [*Lesson XXVIII, Part IV.*]

——* *Trio, Prison Scene*—"Faust" Gounod

To Marguerite in her prison comes Faust who attempts to persuade her to flee with him, but she is weak in both body and mind, and can only think of her past happiness. In the midst of their impassioned duet, Mephistopheles appears and calls to Faust to leave her to her doom. He tells Faust that the horses outside will bear them both to safety if he will but hasten. Then Marguerite recognizes the evil presence; and falling on her knees prays that Heaven will forgive Faust and herself and spare them from the curse of Satan. The great trio which follows portrays the three characters: Faust, who desires earthly happiness; Marguerite, who prays for Heavenly rest; and Mephistopheles, who desires the destruction of them both. The love and trust of Marguerite wins for Faust his redemption. [*Lesson XXVIII, Part IV.*]

6627 *Waltz Song*—"Mireille" Gounod

"Mireille" was written in 1863 after the success of "Faust." Here Gounod has chosen a pastoral play based on a poem by Frederic Mistral of Provence. Throughout this work the composer has used folk songs of Provence, which beautifully fit into this pastoral peasant story. [*Lesson XXVIII, Part IV.*]

6639 *Funeral March of a Marionette* Gounod

The "Funeral March of a Marionette" is the only number which was ever completed of a Burlesque Suite which Gounod once started to compose. The march tells the story of a band of marionettes who are carrying to the grave the body of one of their companions who has been killed in a duel. As the procession proceeds, the various members of the company reflect sadly on the fact that a sharp blow on the nose has broken forever such a talented artist as their departed brother. It is a very warm day, and the troupe stop at a wayside inn for refreshments. They begin to discuss the merits of their late companion. "He was a good fellow, but with no talent," says one. "How well he represented royalty," says another. In the heat of discussion they forget how quickly the time has passed. Why, the funeral procession must be nearly at the grave! They hasten to join their friends, and reach the gates of the cemetery just in time to enter with the dignified procession. [*Lesson XI, Part I.*]

H6035 *Lend Me Your Aid*—"Queen of Sheba" Gounod

"La Reine de Saba" (The Queen of Sheba) is one of the four almost forgotten operas by Gounod, which were written between his two successes "Faust" (1859) and "Romeo and Juliette" (1867). This opera was first performed in

* In preparation.

Analyses

Paris in 1862. The first act takes place in the studio of the sculptor, Adomiram. He is seen at work on his great masterpiece as the curtain rises. In this opening aria, he calls upon the "Sons of Tuhah Cain" to aid him in his work. [*Lesson XXVIII, Part IV.*]

35763 *Cortège*—"Queen of Sheba"

Gounod

This *Cortège* occurs in the fourth act of Gounod's opera, "Queen of Sheba." It is a dignified and majestic work, calling for full mastery of the brass instruments which predominate throughout. A trumpet call, followed by striking unison passages, serves as an introduction. Then comes the stately march theme, announced by rich harmonies in the brass, with lighter melody parts played by the violins against a heavy, accented bass by trombones and tubas. A quieter theme now follows in the wood-wind, which leads into the *Trio*, a fine swinging melody taken up by woodwinds and then strings, with tinkling triangle and a ponderous background of brass. The first theme of the march is repeated, and a grandiose coda, again marked by heavy tuba passages closes the selection. [*Lesson XXVIII, Part II; Lesson XXVIII, Part IV.*]

—* *Unfold Ye Portals*—"The Redemption"

Gounod

Gounod gave to this work the title "The Redemption, a Sacred Trilogy," and he wrote on the opening page, "The work of my life." He has said that "the work is a lyrical setting forth of the three great facts on which depends the existence of the Christian Church; the passion and death of the Saviour; His glorious life on earth, from the Resurrection to the Ascension; and the spread of Christianity throughout the world, through the mission of the Apostles."

This chorus occurs as the finale to the second part of the Trilogy:

Unfold, ye portals everlasting,
With welcome to receive Him ascending on high,
Behold the King of Glory! He mounts up through the sky,
Back to the heavenly mansions hasting,
Unfold, for lo! the King comes nigh.
But who is He! the King of Glory?

He who death overcame, the Lord in battle mighty,
Of hosts, He is the Lord of Angels and of powers,
The King of Glory is the King of Saints,
Unfold ye portals everlasting,
For lo! the King comes nigh.

[*Lesson XXXVI, Part IV.*]

9206 *Waltz Song*—"Romeo and Juliet"

Gounod

This ever-popular song in waltz form is sung by Juliet in the first act of Gounod's opera, "Romeo and Juliet." The scene shows a ballroom in the Capulet palace in Verona. A masked ball is in progress, in honor of the debutante daughter, Juliet. When she appears, the guests hail her with delight, then all pass on to the banquet hall. Romeo and Mercutio and their friends enter, but hide when they see Juliet returning. Juliet, thinking she is alone, expresses her joy and naïve delight in this song, which gives the coloratura soprano a rare opportunity to disclose her talents. The words are:

Song, jest, perfume and dances,
Smiles, vows, love-laden glances,
All that spells or entrances,
In one charm blends,
As in fair dreams enfolden
Born of fantasy golden.

Sprites from fairyland olden
On me now bend.
Forever would this gladness
Shine on me brightly as now,
Would that never age or sadness
Threw their shade o'er my brow!

[*Lesson II, Part I; Lesson XI, Part I; Lesson XXIII, Part II; Lesson XXVIII, Part IV.*]

* In preparation.

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20802 } *Shepherd's Hey*
1095 }

Grainger

This clever arrangement of old English Morris tunes was made by Percy Grainger, the Australian composer. Mr. Grainger is devoting his particular attention to folk music, and his settings of old dance tunes are of great value and interest. *Shepherd's Hey*, while not intended to be used as a regular Morris Dance, is a combination of old airs, which Mr. Grainger obtained from Cecil J. Sharp, the famous authority on Old English Country Dances, who collected them from old country fiddlers in different parts of England.

This number is an excellent example of simple orchestration. In studying the instruments of the orchestra the students should listen for the order of entrance of the following instruments: first and second violins and violas; cello; double bass; clarinet (solo); flute; oboe; bassoon; harp; horns; trumpets (solo); trombone; tuba; hammer-woods; triangle and kettle drums. [*Lesson XI, Part I; Lesson XXXV, Part I; Lesson XXXIII, Part II; Lesson I, Part III.*]

20802 *Country Gardens*

Grainger

"Country Gardens" is an old English Morris Dance tune still used by Morris Dancers. It appears in Playford's "Dancing Master." The accompanying dance is known as the "Handkerchief Dance," because the dancers hold a handkerchief by its corners with both hands; clapping one's own and his partner's hands is a principal action. On record 20642 the melody is given as a plain Morris Dance Tune. Percy Grainger has made an admirable orchestration of this melody in the form of an air with variations, in which the violin leads with the melody, which is taken up in new and interesting forms by the orchestral choirs. [*Lesson XXXV, Part I; Lesson XXXIII, Part II.*]

0635 *Intermezzo—"Goyescas"*

Granados

Enrique Granados (1867-1916) was a modern Spanish composer who was greatly influenced by the French school of impressionism. His opera "Goyescas," produced for the first time by the Metropolitan Opera Company in New York in 1916, is a brilliant example of Granados' genius. It was on his return from the successful production of this work that Granados lost his life, when the ill-fated steamer "Sussex" was torpedoed in the English Channel by the Germans. His death robbed the world of one of the most remarkable musical geniuses of the day. The opera "Goyescas" is full of rhythmic vitality and spontaneous melody. Its orchestration is brilliant and striking and the employment of the Spanish dances with the chorus singing the accompaniment is unique and most attractive.

"Goyescas" introduced to the world the modern Spanish School of Opera, which is almost unknown outside of Spain. This beautiful dance belongs to Andalusia, whence comes the best of the Spanish folk music. In the folk music from this province the influence of the Orient is always noticeable. Carl Engel says these Oriental traits in Spanish music are: "First, a profusion of ornaments around the central melody; secondly, a polyrhythmic cast of music—the simultaneous existence of different rhythms in different parts; and, thirdly, the peculiarity of the melodies being based on a curious scale, founded apparently on the Phrygian and Mixolydian modes." [*Lesson XXXII, Part II.*]

Analyses

68954 *Easter Service—Athens Cathedral*

Greek Church

This is a recording made in Athens, Greece of the picturesque service of Easter morning in the Athens Cathedral. In it may be heard the stentorian voice of the priest, and the singing of the beautiful hymn of the Orthodox Greek Church "Christos anesti" (Christ arose), while the pealing of the church bells presents a vivid sense of reality. [*Lesson XVIII, Part I.*]

20896 *Hymn to Apollo*

Greek

This great Hymn to Apollo* is considered the most authentic music of Ancient Greece. The two tablets of marble on which this hymn was inscribed have the neume notation of the third century B. C., and as there is the record of such a song, sung in praise of the Delphic Apollo, the date has been determined as 278 B. C. The two tablets were discovered in Delphi, May, 1893, by the French Archaeological School of Athens. Reinach thinks the measure is the famous 5/4, which came into Russian folk music through the influence of the Greek Church.

This fragment has been preserved on two large plates of marble, engraved with twenty-three lines of text and almost eighty bars of music. The text and bars prove that there must have been a third plate which has never been unearthed. On March 26, 1894, the composition was performed at Athens in the presence of the King of Greece and later it was performed during that same year in Paris for musicians and scholars who desired to hear it.

This work is one of the first recorded "prize" compositions. Prizes had been offered for the best hymn in honor of Apollo and apparently this hymn was awarded first prize, otherwise it is safe to presume, it would not have been recorded on marble. The five-four time of the Reinach version has been disregarded in this record. It is quite logical to presume that the free rhythm of the Gregorian Chant is the closest approach that can be made to the rhythmic system of ancient Greek melodies. Flute accompaniment representing the ancient Greek *aulos* is here used by the Palestrina choir under Nicola A. Montani.

"I will sing in praise of thee, glorious son of Zeus!

Who dwellest on the snowy peak of the hill, where in sacred oracles to mortal men
Thou dost proclaim tidings prophetic, from the divine tripod seat.
Thou hast driven forth from his place the dragon who watched over the shrine,
And, with thy darts, hast forced him to hide far in the dark underwood.

"Muses come from deeply wooded Helicon,

Beautiful fair-armed daughters of the loud-singing god, dwelling there;

Praising their noble kinsman, even Phoebus, with golden hair,

To the lyre sing they their songs.

He hovers o'er the twin-headed peak of Parnasse, and he haunts the rocky places,
Round about famous Delphi and Castalia's plentiful springs, full of waters deep
and clear,

And presides o'er Delphi with its oracle true in prophecy."

—From the Novello Edition.

[*Lesson II, Part II.*]

68745 {*Atop of the Rose-bush—"Tsamikos"* }
 {*Crying Bird—"Sirtos"* } }

Greek

68760 {*Aman Elenio—"Zebekiko"* }
 {*The Parson's Wife at the Spinning Wheel—"Kalamatianos"* } }

Greek

79076 {*At the Oil Press—"Hasapiko"* }
 {*I Love You* }

Greek

In general the dances now popular in Greece are of two classes, the circle dances, so common throughout the Balkan states, and the individual dances for

* Transcribed by Théodore Reinach. Accompaniment (*ad lib.*) by Gabriel Faure. Greek text restored by Henri Weil. English translation by C. F. Abdy Williams.

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one or two people, following the Turkish style. The best-known circle dances include the *sirtos*, in 2/4 measure; the *Kalamatianos*, in 7, 8 measure, and named for the Greek town of Kalamata; the *Tsamikos*, in 3/8, descended from Kleftis period of early struggles against the Turk, and the *Trata*, danced in Eleusis and Megara, with crossed hands. The *Hasapiko* is a circle dance, and is in 2/4 measure. The *zebekiko* for two persons is in 6/8 changing to 3/8; the *karsilama*, resembles a Spanish dance; the *sousta*, in 2/4 measure, is of Cretan origin, and is danced by two. These dances are seen in rural communities throughout Greece, particularly in carnival season preceding Lent, when the brilliant costumes of the men and girls present a vivid appearance. It will be noticed in the above examples that the dances and songs are interspersed. The musical accompaniment varies in different sections. In the *tsamikos* "Atop of the Rose Bush" the singer relates the story of a little bird who builds his nest in the top of a rose bush, and while building shakes the bush, which loses its petals. A young girl sees this, and thinks it is time for her to think about nest building and getting married. The accompaniment used here, and in the *sirtos* on the reverse side, consists of lute, *santouri* (Greek cembalom) and clarinet.

In the *zebekiko* (Record 68760), a boy is begging his love for a kiss; in true Oriental style he tells her it would be easier to get a kiss from a queen than from her. If she will not kiss him, he threatens to kill himself. In the *Kalamatianos* on the same record, an old woman sits sewing, and makes up her mind that her husband is now too old. She decides to take a new and much younger husband.

[Lesson XVIII, Part I.]

73956 { *The Fishing Boat*
 { *Now the Moon Rises* } Greek

77005 { *She Shook the Blooming Almond Tree*
 { *Girl of Cephalonia* } Greek

The Greeks have always been a maritime people, due to the great number of indentations of the sea, the numerous islands, and the lofty mountains which make communication by water much easier than by land. Consequently, many beautiful boatmen's songs have arisen, such as the above four songs which come from the Heptonesus, or seven islands to the west of the Gulf of Corinth, to which Cephalonia, Zathyntus and Ithaca belong. These songs are sung by chorus, with mandolin accompaniment, with occasional solos by tenor voice. [Lesson XIII, Part I; Lesson XVIII, Part I.]

78890 *Gloria Patri*

Gretchaninoff

The "Gloria Patri" is a setting by Gretchaninoff, of the beginning of the liturgical service in the Greek Orthodox Church. It celebrates the glory of the Father, Son and Holy Ghost. [Lesson XXVII, Part II.]

20440 *Gavotte*

Grétry

Acknowledged by all critics to be weak in harmony, and although a poor master of the use of instruments, Grétry was remarkable for his cleverness in characterization. He left many instrumental works, including six symphonies, in the style of his contemporary, Haydn. The Minuet was the favorite Court dance of this period, but the Gavotte (so named from the region whence it originated, a province in France) was also exceedingly popular. This charming example of the Gavotte follows the regulation form of dance, trio, dance. [Lesson XIII, Part I, Lesson XVIII, Part III; Lesson XXIII, Part III.]

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79236 *The Son of God Has Set Me Free*

Bjornson-Grieg

This is a very beautiful hymn sung in Norwegian, with a melody, tonality and rhythm which are typical of that people. It should be remembered that Scandinavia is strongly Lutheran, and emphasizes the importance of choral singing in the church service. Dr. Christiansen, who founded and here conducts the singing of the St. Olaf's mixed choir of sixty voices, is the composer of the beautiful anthem on the reverse side of the record.

God's Son has made me free
From Satan's tyranny,
From sin also,
From curse of law,
From fear of death and Hell's dread woe.
My Mediator, He
Became 'twixt God and me.
My soul to save
Himself He gave
To pain and death and grave.
Such was His wondrous love to me,
Unfathomable mystery,
'Twas shown
To one
Whose wickedness to Him was known,
And who with naught was satisfied
Except what God had him denied,
Whose tongue and hand
And soul did stand
At Satan's sole command.

My heart now laughs to see
The grave awaiting me.
No vale of flowers
No princely bowers
So safe could make my sleeping hours
Death ferry shall from strife
Me to the Land of Life.
God's mansions fair
Await me there
Where I His bliss shall share.
But often an opposing breeze
Will cause my ardour to decrease,
A cure,
Tho sure,
For man not easy to endure,
Yet it makes light like roe and hind,
The oft thereby directed mind.
And thus to me
The cross will be
The sigh of liberty.

[Lesson XXX, Part I.]

79359 *Singer's Greeting (Sangerhilsen)*

Grieg

Edvard Grieg was for a time the conductor of a choral society; and this is a composition he wrote especially for its use. The interpretation here given by the Scandinavian singers under Mr. Windingstad follows the Grieg tradition, and is regarded as authentic. One notices the guttural accent of the Norwegian tongue, which is a part of the excellent diction. The poem is by the great Norwegian poet, and Grieg's close friend, Bjørnstjerne Bjørnson. [Lesson XXX, Part I; Lesson XXVIII, Part II.]

9073 }
9074 } *Lyric Suite, Op. 54*

Grieg

These four selections which make up Grieg's Lyric Suite were chosen from a set of six piano numbers grouped as Op. 54, and first scored for orchestra by Anton Seidl. Later Grieg himself scored them in the form here played.

The first number, "Shepherd's Boy," is here arranged for strings and harp, and is a charming pastorelle of real Norwegian flavor.

The second, "Norwegian Rustic March," is the development of a peasant march theme, first played by the clarinets, later taken up by the violins and then by the full orchestra.

The third, "Nocturne," is a beautiful, quiet melody which is announced by the first violins.

The last, "March of the Dwarfs," is scored for full orchestra and its fantastic theme is reminiscent of "In the Hall of the Mountain King." Note the theme of the Trio as here played by the solo violin. [Lesson XXXI, Part III.] (Optional.)

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Peer Gynt, Opus 46, Suite I

35793	{ <i>Morning Mood (Allegretto Pastorale)</i> <i>The Death of Ase (Andante Doloroso)</i> }	Grieg
20245	{ <i>Anitra's Dance (Tempo di Mazurka)</i> <i>In the Hall of the Mountain King (Marcia e Molto Marcato)</i> }	Grieg

The most popular composition of the greatest Norwegian composer, Grieg, is the incidental music which he wrote for Henrik Ibsen's fantastic drama, "Peer Gynt." This peculiar and interesting character of the Norwegian ne'er-do-well, which both Ibsen and Grieg have immortalized, is taken from a folk tale, and is a phase of the Faust legend. Peer Gynt's redemption can only come to him through the love of a pure, self-sacrificing woman. The story, briefly sketched, tells of Peer Gynt, the son of a poor widow, Ase, who is filled with wild and fantastic dreams of his own future glory. His mother, although she fears his wild ways almost as much as do the neighbors, is the only person in the world who believes in him. He goes uninvited to a wedding and carries off the bride to the mountain heights, where he tells her her hair is not so gold as that of the little peasant girl, Solvejg, with whom he had danced at the wedding. Deserting the bride the next morning, he wanders about over the mountain side and finds himself at night in the hall of the King of the Dovre Mountains. Here, surrounded by imps and elves, he woos the king's daughter, but upon their love being discovered he is tortured by the imps and devils and left to die on the side of the mountain. Here he is found by Solvejg, who has left her family to follow after Peer and share his lot. Together they build a tiny hut and live in happiness until once more the imps and elves appear to torture Peer Gynt. He deserts Solvejg and returns to his mother, whom he finds upon her death-bed. After many adventures in foreign lands, Peer Gynt achieves great riches, and lands in Morocco a wealthy man. Here his wealth is suddenly taken from him. He steals a horse and the garments of a prophet and travels through the desert, where he meets a beautiful maiden, Anitra, who so charms him with her dancing that he gives her all his gold and jewels. His thoughts go back to Solvejg and he decides to return to his native land. After many years of adventure, of shipwreck and hardship, he at last reaches Norway, and finds the hut on the mountain side and the patient Solvejg waiting for him. He sinks down exhausted but in peace, and dies in her loving arms.

The incidental music, which was originally written for the performance of Ibsen's play, was afterwards arranged by Grieg in two Concert Suites, these selections being from the First Suite. The opening number, "Morning Mood," gives a charming tone picture of the first timid rays of the dawn up to the bursting into full view of the glorious golden sun. The second number, "Ase's Death," is a brief, sombre dirge, well depicting the lonely and forlorn old mother, deserted by a harum-scarum son. In the third movement, "Anitra's Dance," one seems to see the fascinating sprite of the desert as she charms Peer Gynt with her graceful and sinuous dance. The last movement, "In the Hall of the Mountain King," shows the imps and sprites in full cry after Peer. This selection is typically Norwegian in its character, with the constant repetition of the theme, which, as one writer expresses it, is "a veritable musical hornet's nest." The grotesque and whimsical nature of this movement is thoroughly in keeping with the mad scene enacted in the Hall of the Mountain King—whither Peer Gynt has strayed. The theme—enunciated by bassoons—is weirdly descriptive of the uncouth antics of the mountain gnomes, as they commence to circle, jeering and mocking, around Peer Gynt. As the dance proceeds so the excitement increases—and, drunk with hatred and malice, the gnomes whirl in a frenzied orgy around their terrified

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victim. The dénouement occurs at the final crash, which represents the destruction of the Hall at the magic sound of the bells of a distant church. [*Lesson III Part I; Lesson XI, Part I; Lesson XXVIII, Part II; Lesson XI, Part III; Lesson XXXI, Part III.*]

19926 *Peer Gynt*—"Morning Mood"

Grieg

The flute and oboe here give the opening theme of the "Morning" movement. [*Lesson VIII, Part III.*]

4014 *Solvejg's Sunshine Song*—"Peer Gynt"

Grieg

This song of springtime is sung by Solvejg, whom Peer Gynt has deserted, as a prelude to Act V of Ibsen's drama. The scene shows a hut in the Norwegian forest. Solvejg is now middle aged. She sits spinning as she sings that the spring will surely come again and as surely will Peer Gynt return. She will await his coming as she promised. [*Lesson IV, Part I; Lesson XXVIII, Part II.*]

4014 *Solvejg's Cradle Song*—"Peer Gynt Suite No. 2"

Grieg

Although it has never been received in public favor like the first Suite, the Peer Gynt Suite No. 2 has long been regarded by musicians as containing some of Grieg's best numbers. The first number in the Suite is the music which accompanies the action when Peer Gynt runs away with the bride while they are dancing at the wedding feast. He carries her up to the mountain peak and there leaves her. The sad second theme denotes the lament of Ingrid, the bride, after her desertion. The second number of the Suite is an Arabian Dance. It is followed by "The Shipwreck of Peer Gynt," and the fourth and last selection in the Suite is "Solvejg's Cradle Song." For after all his adventures and experiences, Peer Gynt returns to his native land, an old man, weary and heartbroken, and finds the faithful Solvejg waiting for him in the little cottage he had built for her so long before. The second Peer Gynt Suite is much more fanciful in effect than is Peer Gynt Suite No. 1, and makes use of odd and fantastic instrumentation not found in any other of the Grieg scores. [*Lesson XI, Part I; Lesson XXVIII, Part II.*]

20805 *Norwegian Bridal Procession*

Grieg

This bit of Norwegian tone painting is No. 2 in a group of piano pieces called "Pictures from Folk Life," which is Opus 19 in Grieg's list of compositions. The music describes a peasant wedding in Norway. The village band, strutting proudly ahead, is heard faintly in the distance and gradually draws nearer as the procession comes into view. A charming rustic air typical of Norway is used as the main theme of the march. The procession passes and recedes into the distance, the music becoming fainter and fainter, and gradually dying away. [*Lessons XII, XXX, Part I; Lesson XXVIII, Part II.*]

1246 *Si la rigueur*—"La Juive"

Halévy

Cardinal Brogni sings the beautiful bass aria in the first act of Halévy's opera, "The Jewess." The scene is a square in the city of Constance in the year 1414, during a religious festival. The Jew, Eleazar, and his daughter Rachel are attacked by the crowd as heretics, who are not keeping the church festival. Cardinal Brogni appears on the scene, and discovering that he knew Eleazar in Rome, before he took on monastic vows, pardons him and his daughter in this aria: "If our hardness and persecution turn these people against us, O God, let our pardon and clemency today lead them to Thee." [*Lesson XV, Part IV.*]

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1246 *Vous qui du Dieu vivant outrages—"La Juive"*

Halévy

Act III is the scene in the Emperor's gardens, in which a festival is being given in honor of the victorious return of Prince Leopold. It is discovered that Leopold has in secret paid court to Rachel, the Jewess. In this aria, Cardinal Brogni pronounced a curse upon Leopold, and upon Rachel and Eleazar, her father. [Lesson XV, Part IV.]

6545 *Rachel! Quand du Seigneur—"La Juive"*

Halévy

Although heard infrequently today, "La Juive" by Jacques Halévy (1799-1862), is one of the most important works of the French Grand Opera School. The original libretto was written by Scribe for Rossini, who rejected it in favor of "William Tell." The story deals with the life of the Jews during the 15th century. Eleazar the goldsmith and his daughter Rachel have been condemned to death in a cauldron of burning oil, by the order of Cardinal Brogni. While waiting death, Eleazar, in this famous aria, discloses that the maiden Rachel is not his daughter, but the lost child of the Cardinal himself. The aria is intensely dramatic, and although full of hopeless tragedy, is lightened by exquisite moments of tender melody. [Lesson XXI, Part II; Lesson XV, Part IV.]

19887 *Darling Nellie Gray*

Hanby

B. R. Hanby was one of the American composers of minstrel songs who lived during the middle of the 19th century. Hanby is known chiefly by two songs, "Ole Shady," which was a very popular dialect song in its day, and "Darling Nelly Gray," which was a song of more sentimental character. [Lesson XXXII, Part II.]

20451 *Gavotte*

Händel

Written in a characteristic classical style, with a tripping, happy melody which changes momentarily into the minor, this dance is a naïve bit of work. [Lesson IX, Part II; Lesson XXIII, Part III.]

C1314 *Concerto in G Minor for Organ*

Händel

This famous work of the Eighteenth Century is broad and march-like, with much of the formal stateliness of Händel's age. It is played on the organ of Kingsway Hall, London, by Dr. Henry Ley, organist of Eton College. [Lesson IX, Part II; Lesson XXII, Part III; Lesson XXIV, Part III.]

———* *Aria—Sweet Bird—"Il Penseroso"*

Händel

No more beautiful use of the coloratura soprano is to be found in musical literature than "Sweet Bird," in which the bird voices of the flute and soprano imitate and converse with each other. [Lesson VI, Part IV.]

1193 *The Harmonious Blacksmith—Air and Variations—Suite V*

Händel

This ever popular Air and Variations by Händel is one of his best-known short compositions. It was written for the harpsichord and published in 1720 as the last movement of a harpsichord suite in a collection called "Suites de Pieces pour le Clavecin." It was then called "Air and Doubles," which was the old term applied to the Theme and Variation form. But for the past hundred years the descriptive title of "Harmonious Blacksmith" has been given to the composition.

* In preparation.

Analyses

There is a fanciful story that Händel was inspired to write this piece while in the blacksmith shop of a small English village where he had sought refuge from a heavy rain storm. This story tells that Händel heard the blacksmith singing, and used his song later in this well-known composition. The old French folk song, "The Sun Dial," is exactly the same air. Another story is that the English publisher of many of Händel's compositions, including the harpsichord suite from which this number is taken, was originally a blacksmith named Lintern, who later went into the music business. His friends always referred to him as "The Harmonious Blacksmith." This composition was his favorite, and he always played it in company. It became very popular, and to meet the public demands Lintern issued it as a separate composition, giving it, as a joke, his own nickname, "The Harmonious Blacksmith." [*Lesson IX, Part I; Lesson IX, Part II; Lesson XXI, Part III; Lesson XXIV, Part III.*]

9125 *Amen Chorus—"The Messiah"*

Händel

This Amen Chorus is the finale of Händel's great oratorio, "The Messiah." Here the musical material is treated in the most severe contrapuntal style, yet, as the composer was not hampered by words, he gave free rein to his great melodic genius. This is one of the most brilliant choruses in any oratorio. [*Lesson V, Part IV.*] (*Optional.*)

4026 *Come Unto Him—"The Messiah"*

Händel

This lovely air for soprano is sung at the end of the first part of Händel's "Messiah." It immediately precedes the final chorus, "His Yoke Is Easy," and follows the contralto aria, "He Shall Feed His Flock." This Aria promises that all who "are heavy laden and come unto Him shall find rest." [*Lesson V, Part IV.*] (*Optional.*)

H6324 *Sound an Alarm—"Judas Maccabæus,"*

Händel

Händel's oratorio, "Judas Maccabæus," was written five years after "The Messiah," being produced April 16, 1746, in honor of the victory of Culloden and the return of the troops from Scotland. Reverend Thomas Morrell, a Greek scholar, arranged the text for Händel, using as his subject the story of the great Jewish warrior, Judas Maccabæus. This great aria occurs at the end of the second part of the work. Judas Maccabæus returns in triumph, and the celebration of his victories is at its height when the messenger arrives announcing another attack of the enemy. Judas arouses the ebbing courage of the Israelites in this great aria, and the army once more departs against the foe. [*Lesson VIII, Part II.*]

9125 *And the Glory of the Lord—"The Messiah"*

Händel

This great chorus is the first choral number in Händel's "Messiah." It follows the tenor recitative and aria, "Comfort Ye My People," and declares the truth of the prophecy of the coming of the Messiah. "And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it." [*Lesson V, Part IV.*]

6555 *He Shall Feed His Flock—"The Messiah"*

Händel

The most popular oratorio ever written is Händel's "Messiah," which has remained in public favor ever since its production on April 12, 1742, in Dublin.

The beautiful contralto aria, "He Shall Feed His Flock," occurs at the end of the first part of the work. This was originally written for soprano, but was later re-scored for the deeper, more sympathetic tone quality of the contralto

Analyses

voice. "Then the eyes of the blind shall be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing. . . . He shall feed His flock like a shepherd, and He shall gather the lambs with His arm . . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest." The theme of this lovely air was taken by Handel from an old Italian shepherd Christmas carol, "When Christ the Lord Was Born." [*Lesson II, Part IV; Lesson V, Part IV.*]

20620 *Pastoral Symphony—"The Messiah"*

Handel

At the time of Händel the term "symphony" designated an instrumental composition which occurred as an entr'acte in an opera or an oratorio. This Pastoral symphony from "The Messiah" follows the mighty chorus, "For Unto Us a Child is Born," and immediately precedes the aria, "For There Were Shepherds." Naturally, therefore, Händel has written a melody of a pastoral character, and the name "Pastoral Symphony" has been given to this short composition, which is here scored only for string orchestra. Strangely enough, in Bach's "Christmas Oratorio" is found a similar "Pastoral Symphony" also immediately preceding the announcement to the shepherds. This theme is that of an old Italian carol, "Parthenia," and follows the pattern of the "Siciliana," a shepherd dance. [*Lesson VIII, Part II; Lesson XXIV, Part III; Lesson V, Part IV.*]

9018 *Glory to God—"The Messiah"*

Handel

This short chorus follows the Pastoral and speaks the words of the angel to the shepherds, "Glory to God in the highest, and peace on earth, good-will toward men." [*Lesson VIII, Part II.*]

9104 *I Know that My Redeemer Liveth—"The Messiah"*

Handel

Part three of "The Messiah" begins with a beautiful air for soprano, "I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep." These lines were chosen as the epitaph on Händel's tomb in Westminster Abbey. [*Lesson VIII, Part II.*]

9018 *Behold the Lamb of God—"The Messiah"*

Handel

Part II of the oratorio begins with the chorus, "Behold the Lamb of God that taketh away the sin of the world." [*Lesson VIII, Part II.*]

9019 { *Surely He Hath Borne Our Griefs—"The Messiah"* } { *All We Like Sheep—"The Messiah"* }

Handel

Following the contralto air "He was Despised" the chorus sings "Surely He hath borne our griefs; and carried our sorrows! He was wounded for our transgressions; He was bruised for our iniquities; the chastisement of our peace was upon Him. And with His stripes we are healed!" "All we like sheep have gone astray; we have turned, everyone, on his own way. And the Lord hath laid on Him the iniquity of us all." [*Lesson VIII, Part II.*]

35829 *Worthy is the Lamb—"The Messiah"*

Handel

Händel's great oratorio is brought to a close with the chorus beginning "Worthy is the Lamb that was slain, and hath redeemed us to God by His blood: to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing."

Analyses

“Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.” (In modern performances this, and the elaborate “Amen” Chorus, are frequently omitted.) [*Lesson II, Part IV; Lesson V, Part IV.*]

35768 *Hallelujah Chorus*—“*The Messiah*”

Handel

The great “Hallelujah Chorus” is the triumphal climax of Händel’s mighty oratorio, “The Messiah.” It is said that after hearing the work sung for the first time, the composer exclaimed, “I did think I saw God Himself.” The mighty force of this wonderful example of contrapuntal chorus writing has never been equaled by any composer of any school. When the oratorio was performed in London, in 1743, King George II rose to his feet to show his respect, and all the audience followed his example. This has become a custom which all audiences have observed during the singing of this great work. [*Lesson VI, Part I; Lesson VII, Part II.*]

———* *The Trumpet Shall Sound*—“*The Messiah*”

Händel

This great bass aria occurs in the last part of Händel’s oratorio, “The Messiah.” The use of the trumpet in the orchestral accompaniment, while following the imitative idea of Händel’s period, also points the way toward the “characteristic orchestration” of the modern school. The text is from I Corinthians xv:52-53.

“The trumpet shall sound and the dead shall be raised incorruptible; and we shall be chang’d.

“For this corruptible must put on incorruption, and this mortal put on immortality.” [*Lesson XIV, Part III.*]

H6144 *Oh Sleep! Why Dost Thou Leave Me?*—“*Semele*”

Händel

There was little difference between the Oratorio and Opera in Händel’s day, yet the composer designates “Semele” as “a secular oratorio.” The work appeared in 1743, the year following the production of “The Messiah.” It is very probable that after the great success of “The Messiah” Händel wished to continue to use the form of the oratorio rather than the opera. “Semele” was produced in 1744 and met with but scant success. Even on the occasions of its revivals it has not won popular approval. But two arias from this work remain on the concert stage: “Wher’er You Walk” and “Oh Sleep, Why Dost Thou Leave Me?” They rank among the greatest of Händel’s arias.

O Sleep, why dost thou leave me?
Why thy visionary joys remove?
O Sleep, again deceive me,
To my arms restore my wand’ring love.

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[*Lesson IX, Part II.*]

———* *My Tears Shall Flow* (*Lascia ch’io piango*)—“*Rinaldo*”

Händel

Händel’s opera of “Rinaldo” was his first work to be heard in England, being produced in London, in 1711. The opera is in the form of the period known as “Oratorio Opera.” As these works consist of merely a string of recitatives and arias held together by no dramatic action, it is little to be wondered that Händel’s works in this form are obsolete today. Occasionally, we find a beautiful

* In preparation.

Analyses

aria which is heard on our concert stage, but no performances, except as curiosities, of Händel's operas are now ever given. This is a splendid example of the recitative and aria form. It is said that Händel originally used the melody as a *sarabande*. [*Lesson VI, Part IV.*]

6753 *Largo*—"Xerxes"

Händel

The familiar and ever-popular *Largo* is usually heard today as an instrumental composition. It is, however, the air sung by the tenor in Händel's opera, "Xerxes" (1738), and in its rightful place occurs at the beginning of the first act. The scene shows a summer house near a beautiful garden, where grows a plane-tree. To the garden comes Xerxes and sings: "There never was a lovelier tree than thou, there never was a sweeter shade of a dear and lovely plant." [*Lesson XI, Part I; Lesson IX, Part II; Lesson XXII, Part III; Lesson VI, Part IV.*]

20708 *Kuu Home*

Hawaiian

"Kuu Home" is a native plantation song full of the joyous side of life. The accompaniment is played on native instruments, the steel guitars and "ukuleles," which are similar in character to the guitar. The weird harmonies and the slurring effect are obtained by the use of the "steel guitar," in which a steel bar is slid along the strings. The ukuleles are strummed in listless fashion by the players. [*Lesson XXIV, Part III.*]

6634 *Theme and Variations*—"Emperor Quartet"

Haydn

Haydn wrote the Austrian national hymn after his visit to England. It is said that he was inspired by hearing "God Save the King," and that his anthem followed the general style of that famous song. A war between France and Austria occurred at this time, and Haydn's hymn attained immediate popularity. On February 12, 1797, on the Emperor's birthday, the new national anthem made its appearance, it being sung simultaneously in all the theatres in Vienna. It was a great favorite with the composer, and was a great solace to him in his advanced age. He selected the anthem as the theme of his famous Emperor Quartet, which is here represented by the slow movement. [*Lesson XXIV, Part I; Lesson XII, Part II; Lesson XXVI, Part III.*]

20215 *Toy Symphony*

Haydn

This work was written in 1788 at Esterhazy. Haydn wrote much music for the Marionette Theatre, which probably gave the fun-loving composer the idea of writing his *Toy Symphony*. One day he bought a number of toy instruments at a street fair. That evening he summoned his orchestra for an important rehearsal, and shocked them by distributing whistles, rattles, toy trumpet, and drum against them. Violins and double-bass were the only serious instruments called upon.

The work is in C Major in three movements, without an *Andante*. The First Movement is built upon three short themes, the first in C, the second and third in G, with a development built up in true *Sonata* form. Cuckoo effects in C and G, the nightingale whistle, toy trumpet, drum, rattle, and triangle are used.

The Second Movement is a dainty Minuet in the usual pattern with trio. Here a quail call in the key of F is introduced, while the cuckoo and the nightingale are also prominent. A clever use of the castanets should be noted.

The finale is a rollicking *Allegro*, which, as it is repeated, becomes faster and faster, amidst the din of all the toy instruments. [*Lesson XII, Part II.*]

Analyses

D 1213 *Rolling in Foaming Billows—"The Creation,"*

Haydn

"The Creation," which Haydn called "the greatest work of my life," was finished when the composer was sixty-seven years old. During his visit to London, in 1796, Haydn having been much impressed by Milton's "Paradise Lost," began this oratorio, "The Creation," which was finished two years later. [*Lesson XII, Part II.*]

6701 }
6702 } *Quartet in D Major*

Haydn

Haydn wrote seventy-seven quartets in the form which he established for two violins, viola, and violoncello. Most of these works were composed during the years which Haydn spent at the Court of Esterhazy. In fact, it is thought that nearly fifty quartets belong to this period. All of Haydn's quartets follow the pattern he laid down, of an allegro in strict sonata form, a slow movement in the song or theme-and-variations form, a minuet, and a rapid finale. [*Lesson XII, Part II; Lesson XXVI, Part III.*]

Symphony No. 6 "Surprise"

Haydn

7058 *Adagio Vivace assai (First Movement)*

7059 *Andante (Second Movement)*

7060 { *Menuetto (Third Movement)*
 Allegro di Molto (Fourth Movement)

Haydn's Symphony No. 3 is known as the "Surprise" Symphony because of the sudden fortissimo crash at the end of the second movement. Haydn wrote this work in 1791, while he was Director of Music at the Court of Prince Esterhazy. The Prince one day complained that his music was all dull and of the same color, and Haydn determined to play a joke on him. When this symphony was being played, the dreamy, beautiful music of the andante, which served as the second movement, had quite put the Court to sleep, when suddenly the full orchestra in a *ff* chord aroused them to the fact that genial "Papa" Haydn had played a joke on them. Henceforth this symphony was known as "The Surprise." The work follows the customary pattern of Haydn's symphonies. The first movement opens with an *andante* introduction, which changes to *vivace*, with the statement of the first subject; the second subject is then heard in the related key. The free fantasia or working out of subjects is followed by the return of the first subject in the original key; the second subject also appears in the original key, and a short coda brings the movement to a close.

The second movement is a beautiful andante, which is in the form of theme and variations, a favorite model with Haydn. The entire movement breathes of peace and beauty until the "surprise" chords are heard.

The third movement Minuet follows the customary form of the dance, contrast ing dance or trio, and return to the first dance. With Haydn the minuet reflects the dance of the folk* and rarely shows the influence of the Court, where the minuet at this time ruled supreme.

The last movement, Finale, is in the pattern of the Rondo. In this movement Haydn shows his rare gift for counterpoint, which he always combines so cleverly with spontaneity that the method is lost in the beauty of the work as a whole. [*Lesson XII, Part II; Lesson XXV, Part III.*]

* In the minuets as used for symphonic movements the tempo is always more rapid than is possible in the actual dances.

Analyses

9072 *Ribono shel olom*

Hebrew

Another holy chant, sung only on the Day of Atonement, is "Ribono shel olom," which is a prayer to "The King of the Universe." [*Lesson I, Part II.*]

55201 *Rachem nu*

Hebrew

One of the most touching and appealing of all prayers of any church, is the *Rachem nu* of the Jewish synagogue. "Have mercy upon us, Oh God, even as we have sinned against Thee." [*Lesson I, Part II.*] (*Optional.*)

4012 *Tikanto Shabos*

Hebrew

This beautiful old chant of the Jews, "Thou didst institute the Sabbath," is sung by the Cantor on every Sabbath evening service. It is a hymn of thanks to the Great Father, who wisely planned a day of rest for his children. [*Lesson I, Part II.*]

55274 *Al Chet*

Hebrew

On the annual Day of Atonement which precedes the New Year's Day of the Jews, each faithful Hebrew prays for forgiveness. All debts must be settled and each person must go freely (unburdened by either debt or sin) to meet the New Year. The words of "Al Chet," which is sung only during the services of the Day of Atonement and New Year's, are: "For the sins which we have sinned against Thee, forgive us, Oh God." [*Lesson I, Part II.*]

———* *Birchos Kohanim (Benediction by the Priests)*

Hebrew

The most ancient music, from which our modern musical development is traced, are the chants of the Hebrews. These antiphonal chants, begun by the cantor, and answered by his chorus, are still in use in the orthodox temples of the Jews. They were imitated by the Greeks, and a combination of the Greek and Hebrew chanting resulted in the antiphonal chants of the early Christian Church. This record gives the closing benediction by the priests to their congregation, as it is still sung in the Hebrew synagogues. [*Lesson I, Part II.*] (*Optional.*)

35830 *Eili, Eili*

Hebrew

This anguished cry to God was a prayer of the ancient Hebrews.

"My God, My God, Why Hast Thou Forsaken Us,
With fire and flame mankind hath us burned,
And in all ways and lands have we Been Put to Shame
Day and Night I Kneel and Pray
Thou only, Oh Lord, Can'st Succor Give,
Then Hear Israel."

The words, "Eili, Eili, My God, Why Hast Thou Forsaken Me," are the traditional words uttered by the dying Christ, Matthew 24, 46; Mark 15-34. [*Lesson I, Part II.*]

6695 *Hebrew Melody (Arr. Achron)*

Hebrew

The world is only just beginning to realize that among the Hebrew melodies still in existence there are many which doubtless were traditional even during the days of Solomon. It is quite evident that much of this music has come down in its purest form, for the orthodox Jew has cherished all his traditions and customs through all the centuries of his oppression and it was even more possible for him to retain the melodies that he loved so well. This old Hebrew air has

* In preparation.

Analyses

been arranged for violin for Jascha Heifetz, one of the most brilliant of the young Russian Jewish musicians of today. The marvelous use of the G string with its plaintive sadness colors the entire piece. [*Lesson I, Part II.*]

17745 *Kavokores Rohe Adie*

Hebrew

This Hebrew chant, sung by Cantor Sirota, of Warsaw, with chorus, is the psalm "Like a Shepherd." In this chant, one feels the expression of that steady fast trust in the God "who watches over Israel." [*Lesson I, Part II.*] (*Optional.*)

35830 *Kol Nidrei*

Hebrew

The "Kol Nidrei" (Day of God) is the most sacred chant of the Hebrew service. It is sung only on the evening of the Day of Atonement, the most holy of the Jewish fast days. The religious fervor of the chant themes has been retained in this arrangement by N. Shilkret, which was made for orchestra. The two traditional themes are first presented and are followed by short variations. [*Lesson I, Part II.*]

20164 *Badinage*

Herbert

Light and fanciful, this little composition gives an illusion of a conversation in a more or less frivolous vein. [*Lesson IX, Part III.*]

H6147 *Spring Song—"Natoma"*

Herbert

The beautiful "Spring Song" is sung by Barbara in the second act of Victor Herbert's "Natoma." The scene takes place in the plaza, in front of the Mission Church of Santa Barbara. Don Francisco and his daughter are hailed with delight by the crowds who have assembled to do honor to Barbara. Filled with joy and happiness, Barbara sings of love and springtime. The accompaniment is very beautiful, and a clever imitation of birds' songs and rustling leaves is here to be noticed in the remarkable instrumentation. [*Lesson XXXV, Part IV.*]

H55200 *Dagger Dance—"Natoma"*

Herbert

The Dagger Dance occurs at the end of the second act of Victor Herbert's opera "Natoma." The scene shows the plaza in front of the Mission Church of Santa Barbara. The square is full of people who have assembled to take part in the festa. Castro, the half-breed Indian, rails at the dances of the time and challenges any one to dance with him the famous Indian Dagger Dance. Natoma responds to his challenge, and the ancient dance of the Californians begins. Mr. Herbert has employed an Indian theme, which, as it is orchestrated for the drums and wind instruments, retains a barbaric simplicity which is remarkable. [*Lesson XXXVI, Part II; Lesson XXXV, Part IV.*]

9131 *Dance of the Spirits of the Earth*

von Holst

Although of Swedish descent, the von Holst family have lived in England for the past century. Adolf Holst, the father of the composer, was an organist and pianist of Cheltenham, where Gustav was born in 1874. His father started him in music, but his education was mainly obtained at the Royal College of Music, London. Although an organist and pianist, von Holst specialized in the trombone and played that instrument in the orchestra of the Carl Rosa Opera for a number of years.

This composition offers an opportunity to study the unusual tonal progressions and ultra modern instrumental effects for which this composer is noted. [*Lesson XXXVI, Part III.*]

Analyses

1295 *Banjo Song*

Homer

Sydney Homer's genius as a composer of songs is nowhere better illustrated than in this composition, which is an ideal setting of a negro dialect poem by Howard Weeden, a gifted Southern poet. The melody has all the weird charm of negro lyrical expression, with prolonged notes, and characteristic cadences, against a rocking, syncopated rhythm, and an accompaniment that expresses the crooning longings of the banjo-player. [*Lesson XXXVI, Part II.*]

9276 *Symphonic Movement—Pacific 231*

Honegger

One of the most daring attempts of any composer of the ultra modern school to portray in tone a purely mechanical action is Honegger's "Pacific 231." That this great French composer has been successful in this Symphonic Movement in painting a tonal picture of a modern great locomotive, cannot be denied by even those critics who declare that music and noise can never be united in an artistic combination.

Pacific 231 was written in 1923 and produced in Paris the following year. Philip Hale is the authority for the statement that the number 231 signifies the engine wheels—2—3—1.

"Pacific 231" is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trombones, tuba, side drums, bass drum, cymbals, gong, and strings.

Honegger gives his idea in the writing of this work on the title page of the score.

"I have always had a passionate liking for locomotives; for me they are living things, and I love them as others love women or horses.

"That which I have endeavored to portray in 'Pacific' is not any imitation of the noises of the locomotive, but the translation into music of the visual impression made by, and physical sensation of it. It sets forth the objective contemplation; the quiet breathing of the machine in repose, its effort in starting, then the gradual increase of speed, leading from the lyric to the pathetic condition of a train of three hundred tons hurling itself through the dead of night at a speed of one hundred and twenty per hour.

"As 'subject,' I have chosen the type of locomotive, 'Pacific,' No. 231, for heavy trains that are of great speed." [*Lesson XXXI, Part II; Lesson XXXV, Part III.*]

4010 *My Days Have Been So Wondrous Free*

Hopkinson

The first American composer of music was Francis Hopkinson (1737-1791), whose charming songs, long forgotten and unsung, recently have been given to the world through the excellent solo arrangements of Harold Vincent Milligan. Francis Hopkinson was not only a composer, but also an organist and harpsichord player of great virtuosity. He was one of the first Americans to organize and direct concerts in Philadelphia, his native city.

His musical activities did not take all his time, however, for he was a signer of the Declaration of Independence, a member of the Convention which drew up the Constitution in 1787, and the first Judge of the Admiralty Court of Pennsylvania. He was an intimate friend of George Washington, Thomas Jefferson, Benjamin Franklin, and other great men of the day.

In 1786, Hopkinson sent eight of his songs to George Washington, with the following letter: "However small the reputation may be that I shall derive from this work, I cannot, I believe, be refused the credit of being the first native of

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the United States who has produced a musical composition. If the attempt should not be too severely treated, others may be encouraged to venture on the path yet untrodden in America, and the arts in succession will take root and flourish amongst us."

In reply George Washington wrote: "We are told of the amazing powers of music in ancient times, but the stories of its effects are so surprising that we are not obliged to believe them unless they had been founded on better authority than poetic assertion, for the poets of old (whatever they may do nowadays) were strangely addicted to the marvelous and, if I before doubted the truth of their relations with respect to the powers of music, I am now fully convinced of their falsity—because I would not for the honor of my country allow that we are left by the ancients at an unmeasurable distance in everything, and if they could soothe the ferocity of wild beasts—could draw the trees and the stones after them, and could even charm the powers of Hell by their music, I am sure that your productions would have had at least virtue enough in them (without the aid of voice or instrument) to soften the ice of the Delaware's Potomac, and in that case you should have had an earlier acknowledgment of your favor of the first of December which came to hand but last Saturday.

"I readily admit the force of your distinction between 'a thing done' and 'a thing to be done,' and as I do not believe that you would do 'a very bad thing indeed,' I must ever make a virtue of a necessity and defend your performance, if necessary, to the last effort of my musical abilities.

"But, my dear sir, if you had any doubt about the reception which your work would meet with, or had the smaller reason to think that you should need any assistance to defend it, you have not acted with your usual good judgment in the choice of a coadjutor, for should the tide of prejudice not plead in favor of it and so various are the tastes and opinions and whims of men that even the sanctus of Divinity does not insure universal concurrence, what, alas, can I do to support it? I can neither sing one of the songs, nor raise a single note on any instrument to convince the unbelieving. But I have, however, one argument which will prevail with people of true taste (at least in America), I can tell them that it is the production of Mr. Hopkinson.

"With the compliments of Mrs. Washington added to mine, for you and yours I am, dear sir, your most obedient servant, George Washington."

"My Days Have Been So Wondrous Free" is said to have been George Washington's favorite song. [*Lesson XXXIV, Part II.*]

9075 *Prelude—"Hänsel and Gretel"*

Humperdinck

One of the most beautiful folk operas ever written is Humperdinck's "Hänsel and Gretel," which is written in the old form of the *Singspiel*.

The Overture is a work of charming beauty and prepares the mind of the hearer for the scenes which follow in the opera itself.

At the opening a lovely theme is heard in the French horns, which is later used in the opera when the two children kneel together in the woods and say their evening prayers. This "prayer" theme is given a short contrapuntal development of rare beauty, after which the second subject is heard. This is an exceedingly bright and energetic phrase, which has been designated as the "Counter-Charm" theme because it is heard as a formula with which the spell of the old witch is later overcome. The middle section of the Overture is given over to the music heard in the opera at the beginning of the third act, where the children are awakened by the dew fairy.

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The final theme is the air of rejoicing which occurs in the last act, when the gingerbread children are released from the spell of the witch and join in the dance with Hansel and Gretel. [*Lesson XXX, Part II; Lesson XX, Part IV.*]

22175 *Susie, Little Susie*—"Hansel and Gretel" Humperdinck

One critic has said that the most important opera to be produced in Germany since "Parsifal" is "Hänsel and Gretel." It is certainly true that no opera has ever retained its hold upon the public more strongly.

Humperdinck's fairy opera has met with universal popularity ever since its production in 1894. The story is an adaptation of the old Grimm fairy tale. This duet is sung by the two children in the first act. Their parents have gone out in search of food and have left them to do the household tasks. Hansel and Gretel are so filled with happiness that they cannot remember they are hungry and have to work. They begin to sing and dance. This little song is an old German folk air.

Susie, little Susie, Oh what is the news?
The geese are going barefoot because they've no shoes.
The cobbler has leather and plenty to spare,
Why doesn't he make the poor geese all a pair.

[*Lesson XX, Part IV.*]

22175 *I Am the Sleep Fairy*—"Hansel and Gretel" Humperdinck

This beautiful aria is sung by the Sleep Fairy in the second act of the Opera. Hänsel and Gretel have wandered around in the woods until dark and now must spend the night in the enchanted forest. The Sandman or Sleep Fairy appears and sings them to sleep with this lovely lullaby. [*Lesson XX, Part IV.*]

22176 *Witch's Ride*—"Hansel and Gretel" Humperdinck

Humperdinck's modern use of the Singspiel in "Hänsel and Gretel" has opened a path which many other modern composers are taking: That of using simple folk tales and fairy tales as the basis of operatic librettos. No work since Wagner has been so enthusiastically received as has "Hänsel and Gretel," and it deserves its popularity. "The Witch's Ride" occurs in the third act. The scene shows the witch's home. Thither Hänsel and Gretel have been led by the witch's magic, and Hänsel has been put in a cage in the yard, while Gretel is ordered to bring him dainties from the house, that he may become fattened for the wicked witch. The witch indulges in some weird incantations, then tells of her plans in this aria, and takes a short ride on her broomstick, in her delight that she has captured two more toothsome victims.

When she returns, she plans to cook Gretel, but the clever little girl, aided by Hänsel, succeeds in pushing the wicked witch herself into the oven. Hänsel and Gretel now dance and sing in joy as they hastily gather all the sweetmeats they can find. [*Lesson XX, Part IV.*]

20749 { *The Broken Violin* } Hungarian
 { *The Old Gypsy* }

Two old songs of sentiment which are dear to the heart of every Hungarian. In the first a lover complains, "My violin is broken and does not want to speak to me any more. Rose, my darling Rose, why don't you speak to me? My heart is bursting with grief." The second is the story of an Old Gypsy and his wife who live deep in the forest. Recalling scenes of his past triumphs in the city the aged

* In preparation.

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musician takes his violin under his arm and tramps feebly to the city, where he goes to the coffee-house where once he was honored. He asks to be permitted to play for the diners, but they make merry at his expense, and order him thrown out. Mortified by this treatment the old gypsy dies, and lies buried in his woodland home, where the birds now sing the refrains of his favorite melodies. These two songs are arranged in duct form for violin and cembalon. [*Lesson XV, Part I; Lesson XXVI, Part I.*]

78910, 79456 *Hungarian Czárdás*

Hungarian

The Czárdás is the most popular Hungarian dance. The name is derived from an inn, Czárda, on the plain, where this dance is said to have been first performed. Every Czárdás consists of two parts, a Lassu, or slow movement, and a Friss, or rapid dance. These two alternate at the will of the dancers, a sign being given by them to the musicians whenever a change of tempo is desired. [*Lesson XIII, Part I; Lesson XXVI, Part I.*]

79459 *Far Above Us Sails the Heron*

Hungarian

One of the oldest and best-known folk songs of Hungary is this "Heron Song," as it is called by the Hungarians. The opening theme has been used by Brahms in his Hungarian Dances, and as the melodic theme of the Fourteenth Hungarian Rhapsody by Franz Liszt. There are several settings of this song, one being regarded as a national air of Hungary. This is a Gypsy version with variations played on the violin and cembalon by Bela Schaffer and Feri Sárkózi. [*Lesson XV, Part I; Lesson XXVI, Part I.*]

- | | | |
|-------|---|------------------|
| 80215 | <div style="display: flex; justify-content: space-between;"> {<i>Island (Sv. Sveinbjörnsson) (National Hymn)</i> {<i>Midsummer (Iceland Patriotic Song) (Arni Thorsteinsson)</i> </div> | <i>Icelandic</i> |
| 80198 | <div style="display: flex; justify-content: space-between;"> {<i>Austan Kaldinn a oss Bljes (The Chilly East Wind</i> {<i>Fagurt Galadí Fuglinn Sá (Thal Bird Sang Beautifully)</i> </div> <div style="display: flex; justify-content: space-between; margin-top: 5px;"> <i>Blew on Us) (Sv. Solnbjörnsson)</i> <i>(Arr. Sveinbjörnsson)</i> </div> | <i>Icelandic</i> |

The most important modern musician is Dr. Sv. Sveinbjörnsson, who has written the Icelandic National Anthem "Island," in which an old traditional folk melody in the popular Lydian scale has been preserved. Sigv. S. Kaldalóns has also done much to preserve and harmonize old folk tunes and is expressing the spirit of this little known people in original song. Eggert Stefansson, the tenor, is a student and interpreter of Icelandic song. He is a brother of the Arctic explorer, Hjalman Stefansson. [*Lesson XXIX, Part I.*]

20043 {*Chant of the Snake Dance* }
 {*Chant of the Eagle Dance* }

Hopi Indians

The Hopi Indians are one of the southwestern tribes whose name is known to us chiefly because they have the most interesting and spectacular of the ceremonial dances. They are regarded as being the most musical of any Indian tribes and belong to the group known as Pueblo Indians, so named by the early Spanish settlers of the Southwest because they, like the Navaho and Zuni tribe, lived in pyramided towns or "pueblos." As the ancestors of these Pueblo Indians were the Cliff Dwellers, it is known that they possessed a very early type of civilization. Therefore the dances of the Hopi Indians are of great antiquity, and have been tribe ceremonials for hundreds of years before the coming of the white man. They

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are usually held before a sand drawing which symbolizes the various ceremonies of the ritual, the words of which are highly poetic. Each act of every dancer as well as the costume worn by him are of the greatest significance and all are reflected in the music. In the Eagle Dance the dancers wear eagle feathers and imitate the eagle as they dance.

The Snake Dance is held annually about the twentieth of August and is preceded by secret rites held for about a week preceding. These rites are held in underground rooms called Kivas, where in addition to the fasting, and sweating purification of the dancers, sacrifices are made to the gods, and the snakes are collected, washed and made ready for the ceremony. The sand altar is then set up and on the last day there are races as well as this dance, which is participated in only by the members of the Snake brotherhood.

The public part of the ceremony begins with a stately procession of the priests, who chant the sacred ritual and perform certain ceremonial rites. The snake dancers advance in groups of three and each is given a living snake which he carries in his mouth. He then dances four times around the plaza and drops the snake at a special spot. He then is given another snake and repeats the performance. The music is chanted by the priests and spectators and is accompanied by the rhythmic accent of the tom-toms. [*Lesson III, Part I; Lesson XXXVI, Part I; Lesson XIX, Part III.*]

HI7635 *Navajo Songs*

Indian

This record shows the different types of rhythm used by the Navajo Indians. It was made by Geoffrey O'Hara, who was an Instructor of Native Indian Music for the U. S. Government and who worked among the Navajos for many years. It is said the Navajo Tribe possesses over fifteen thousand songs. Many of these show the influence of the Spanish settlers of the Southwest. Note the use of the $5/4$ rhythm, which is found among many primitive people. [*Lesson III, Part I.*] (*Optional.*)

HI8444 *Penobscot Tribal Songs*

Indian

These four songs of the Penobscots have been arranged by Princess Watawaso, the singer, whose father was the Penobscot Chief of the Indian colony at Oldtown, Maine. The first of these songs is the song of greeting, sung when two tribes meet in peace. The second is an Indian lullaby sung by the Indian Mother, as she hangs her papoose in the tree to swing. The third is about a bad little boy who ran away, and a snail caught him and threatened to eat him. The little boy cried out in terror, and his spirit brother heard him and came and rescued him. The last song is a wedding ceremonial and dance, which is punctuated by Indian war whoops. [*Lesson XXXVI, Part I.*]

Caucasian Sketches

Ippolitow-Iwanow

6514 *In the Village*

1335 *March of the Sardar*

The composer of this remarkable suite, Michael Ippolitow-Iwanow, was born in Gatchina, Russia, in 1859. At the time of the World War he was living in the Caucasus Mountains at Tiflis, where he was the head of the music school and the conductor of the opera. He is now teaching at the Government Conservatory of Moscow. This interesting composition is a set of four tone pictures depicting Caucasian life.

There is probably nowhere in the world a more savage and barbaric country

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than the Caucasus. Since the time it was conquered by Alexander the Great it has been the scene of the most ruthless racial and religious wars. In these wild mountains there are to-day living more than fifty different races, Russians, Poles, Greeks, Roumanians, Lithuanians, Persians, Kurds, Armenians, Gypsies, Jews, Chaldeans, Turks, Lesghians and many others, and for centuries there has been almost continual war amongst them. Until quite recently the mountain tribes made the most heroic defence of their liberty by untiring guerilla warfare against the Russian Government of the old régime.

The selections here given are the second and fourth numbers of this suite—which appeared in 1895 and is an orchestral tone painting of the composer's own impressions.

"In the Village" depicts in tone a street scene in a Georgian town. The effect of the English horn and viola solos and the rhythm of the oriental tambour or drum should be noted. "The March of the Sardar" (or Sidir) pictures a procession of these military officers, who in the days of the Czar disclosed their high rank by surrounding themselves with a retinue of brilliantly dressed followers from the Orient. [*Lesson XXVII, Part II; Lesson IV, Part III; Lesson X, Part III; Lesson XVII, Part III.*]

1238 *Believe Me If All Those Endearing Young Charms*

Irish

This is one of the oldest of the Irish folk-tunes and is known as "My Lodging Is on the Cold Ground." Thomas Moore (1779-1852), who immortalized many of the old airs of Ireland by writing verses to fit them, wrote the words to this lovely song. This song has been a great favorite in America since Colonial days. It is the same air as that used as a setting for "Fair Harvard." [*Lesson VIII, Part I; Lesson XXXII, Part I.*]

19916 *The Harp That Once Thro' Tara's Halls*

Old Irish

In the days when Ireland was a land renowned for its learning, the priests, bards, and chiefs used to gather at the castle of Tara. It was there also that the annual contests of the harpers were held. These verses glorifying "Tara's Halls" were written by Thomas Moore and are set to an old Irish air, "Gramachree." [*Lesson VIII, Part I; Lesson XV, Part I; Lesson XXXII, Part I.*]

79005	{	<i>Medley of Hornpipes—</i> (1) " <i>The Green Castle</i> "; (2) " <i>The Derry</i> "; (3) " <i>The Liverpool</i> "	
	{	<i>Medley of Jigs—</i> (1) " <i>Repeal of the Union</i> "; (2) " <i>The Galbally Farmer</i> "; (3) " <i>The Wedding</i> "	

Irish

79059 *Irish Hornpipes—Jigs and Reels*

Irish

The Hornpipe takes its name from the instrument which was used to play the accompaniment to this dance. This pipe had a horn rim at the open end and was a favorite instrument with sailors and peasants. This dance for a single performer is said to have originated in Scotland, although it is equally popular in Ireland. The oldest and most popular of Irish dances, the jig, takes its name from the instrument used to accompany it, the "geige." Since the days of Charles II the jig has always been associated with humorous words and from the time of Shakespeare the dancing of jigs has always been a part of every theatrical performance. There are single and double jigs. The music is generally that of some old Irish ditty but is always rollicking and gay. The Reel is another dance popular throughout Ireland which, it is claimed owes its origin also to the Scotch. The

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Reel was danced by four couples, all the steps being of a bright skipping type. The Reel, as well as the Hornpipe, was danced to music of a rapid tempo and lively, melodic expression. [*Lesson XXXII, Part I.*]

35781 *Farewell to Cucullain*

Irish

One of the most beautiful of the old legendary melodies of Ireland is the song known as the "Londonderry Air." This tune was found in its simple form in the province of Londonderry, in northern Ireland, and takes its name from this place. Many settings have been made of this air, the best known being, "Danny Boy," by Weatherly and "Would God I Were the Tender Apple Blossom," by Fisher. Percy Grainger uses this air for his well-known instrumental number, "Irish Tune from County Derry."

Many authorities believe that this air was originally used for an old Gaelic song known as "Farewell to Cucullain." It is this title which Fritz Kreisler uses for his violin arrangement of this tune.

Recently a learned Catholic priest found an old Irish book of poems in the original Gaelic which contained the verses, "Emer's Lament for Cucullain" (the Early Irish chieftan). The translation here given was made for the educational department of the Victor Talking Machine Company by Agnes Clune Quinlan:

EMER'S LAMENT FOR CUCULLAIN

Oh! my lost love, Cucullain of the deed so brave,
You're lost and gone, now Emer's heart is sad
For never more can I give love to any man,
My life is full of sorrow so I must die.
Come, Conal, make a wide, deep grave for him and me,
And let us lie together side by side,
For he is gone, the only love of all my life
My friend, my sweetheart, my choice of all the world.

Oh! my lost love, my precious treasure of the earth,
How I was envied much in all this land
That you were mine and choose me for your comrade
And loved me till the hour when you did go.
Love of my life, Cucullain, I will follow thee, (you if preferred)
For here I cannot stay long after you,
Too great my sorrow is, I can no longer live,
So I will die and in your grave find peace.

[*Lesson XIV, Part I, Lesson XXXII, Part I.*]

21616 *Irish Lilt (Irish Washerwoman)*

Irish

One of the most popular of the Irish Lirts is the "Irish Washerwoman," which is as well-known in America today as it is in its native land. It is one of the dances of occupation, and takes its name from the work which it supposedly describes. [*Lesson XXXII, Part I.*]

—* *Minstrel Boy*

Old Irish

The words of this song are by Thomas Moore, who wrote them to fit the music of an old Irish air called "The Green Woods of Tringha." This tune is one of the oldest in Ireland, and is known by various names throughout the country. [*Lesson XI, Part I; Lesson XXXII, Part I.*]

6581 *The Legend of the Piave (Legenda del Piave)*

Italian

It was to be expected that the dramatic events of the Great War would inspire some new patriotic songs in the music-loving nation of Italy. The present song by Mario was inspired by the Austrian invasion of the Trentino, and the

* In preparation.

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heroic stand of the Italian troops at the river Piave. The words are translated by Claude Abelung as follows:

On May the twenty-fourth the Piave seemed almost to slumber,
When our guards crossed, a chosen, gallant number,
Our armies were advancing to the foeman's lines, to meet him,
To challenge his invasion and defeat him
Crossing at night, in silence all unbroken,
Patrols crept on and not a word was spoken.
Though all was still, yet listening intently
They heard the well-loved waters whisper gently;
Giving the watchword, steeling them to dangers,
The Piave whispered low:
"No passage here for strangers."

But one dread night there came a tale of treachery enacted,
The air was rent with cries of men distracted,
Alas that Caporetto's shame should bring such bitter weeping
To wakeful men, to wives and children sleeping!
Valley and hill drove forth their exiles moaning,
Beneath the press the Piave bridges groaning.
Through all the din, one listening intently,
Could hear the waters sob and whisper gently,
Faint as a sigh in that dark night of dangers,
The Piave whisper low:
"They shall return, these strangers!"

The enemy returned with overweening pride elated,
And boasted that his cravings would be sated:
He knew not that the sunlit plain would bring him to disaster.
But vowed once more to triumph as its master;
"No," said the Piave "No," our guards undaunted,
"No further shall ye go, ye armies vaunted!"
The Piave's stream became a torrent rushing,
Its swollen waters red with life-blood gushing,
Luring the drowning foe to hidden dangers,
The Piave thundered out:
"Now get ye back, ye strangers!"

Then back, and ever back, to Trento fled the tyrant's minions.
And Victory spread out her golden pinions!
And our beloved cities nobly sacrificed to duty,
Arose once more in all their ancient beauty;
Now is the arm of Italy victorious
The robber foe defeated and inglorious!
The Alps are freed, our waters in safe keeping.
The Piave sinks to rest, and now lies sleeping:
Austria's defeat secures our land from danger,
May Peace drive out for aye
The tyrant and the stranger!

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[Lesson XIV, Part I.]

80420 *The Prisoner's Song (Palermo)*

Italian

This old folk song of Palermo is particularly interesting to the music student. It undoubtedly dates back to the days when the Moors were in possession of the island of Sicily. Its weird style with flowing, embellished melody is similar to many of the old Spanish folk songs. The prisoner sends his greetings to his fair city of Palermo, his brother, his friends and to his dear old mother. [Lesson XIV, Part I; Lesson XIX, Part I.]

79474 *The Night of the Redeemer (Venetian)*

Italian

All visitors to Venice know the picturesque island of Giudecca. On this island is the famous votive Church of the Redeemer (Il Redentore) built by the thankful Venetians at the end of the 16th century, in gratitude because they had been spared from the plague.

During the third week in July every year the great festa of the Redeemer is held in Venice. During this time the Grand Canal is decorated with lights and

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gayly trimmed bridges are erected to the Giudecca, which is elaborately trimmed with lanterns. There is a music festival each evening as the gayly decorated floats filled with musicians go up and down between the floating gondolas. Every year there is a song contest, and often the song winning the prize becomes a universal favorite throughout Italy. This song, "The Night of the Redeemer," won this prize in 1891 and has been so popular ever since that it has now been accepted as a real Venetian folk song.

"The night is beautiful and the stars twinkle in the sky. The water is a mirror, the air is perfumed.

"Look what a splendid feast! The Island, La Giudecca, is like a jewel. Everybody feels happy. I cannot resist any more. Come, my little dove, let us go out in a gondola. Let us pass the evening with song, laughter, and music, until the sun appears." [*Lesson XIX, Part I.*]

79474 *A Nineta—(Venetian)*

Italian

A favorite and characteristic Venetian serenade, sung by Reschiglian.

"The night descends with splendor The moon rises. The blue lagoon all silver appears. The sky is full of stars. The air is fresh. It invites us to row.

"Nineta, let us go and row. Come right away. Do not be bashful. You are the rosebud of my heart. I will take you to the Lido, and in the small woods we will wander. You know, Nineta, I am an honest man, and that is the reason I invite you in this way.

"On the shore, resting in my arms, only one little kiss do I want from you. If you doubt me, you may bring with you, Gegea and Lola. Grant me this favor, or surely you will break my heart. You are all the world to me.

"Come, my love, let us go into the gondola. The Lido waits for us. The stars and the waves speak to our hearts, so let us go rowing. Love on earth is the only comfort to man, without which, man will die." [*Lesson XIX, Part I.*]

78974 {*The Shoemaker is Here (Sicilian Folk Song)* }
 {*My Pretty Donkey (Sicilian Folk Song)* }

Italian

Popular Sicilian songs sung to melodies which have been known in Sicily for many years. Guitar accompaniment is used. The words explain:

THE SHOEMAKER IS HERE

I start out strolling
 Up and down the street
 The people think I am crazy,
 Holy demon! what shall I do?
 Thirteen children will surround me tomorrow morning;
 All will come to me crying for bread.
 Have you any clogs or old shoes?
 It's the miserable shoemaker that's here.
 I return to my home.
 I return without a penny.
 My wife starts beating me,
 Holy demon! what shall I do?
 Thirteen children will surround me tomorrow morning, etc.

MY PRETTY DONKEY

<p>That poor jackass of mine! They have skinned him. They should be murdered! It was no fault of mine What a voice he did have! It sounded like a tenor! Jackass, beloved of my heart. Living or dead, no one will ever forget you! When he neighed he hee-hawed, he-haw etc.</p>	<p>When he returned with wood, With his saddle in front of our matron He would start to sing. What a voice he did have! It sounded like a tenor! Jackass, beloved of my heart, etc.</p>
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[*Lesson XIX, Part I.*]

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6581 *Fascisti Hymn (Giovinezza, Giovinezza)*

Italian

When the Fascisti under Mussolini made their famous march to Rome, in the "bloodless revolution" of 1922, this famous marching song played no mean part in firing the imagination and kindling the patriotism of the army of young Italians who wore the black shirt. The author and composer, Manni and Gasteldo, attempted to give musical expression to the tremendous spiritual awakening which had come over Italy since the return of the troops from a victorious war with Austria, and the determination of the Italians to check labor disputes and reactionary activities, in order that Italy might again assume her importance as a world power. The Fascisti movement was essentially one of the younger generation, as implied by the words beginning the refrain of this song, "Youth! Youth! Springtime of beauty!" [*Lesson XIV, Part I.*]

——* *La Colomba (The Dove)*

Italian

Among the folk music of various nations is often found a song describing the dove. Cuba's "La Paloma" and the Welsh song "The Dove" are excellent well-known examples. In this Tuscan folk song another version of the "dove song" is found:

O dove, that flying o'er the hill dost stay thee,
To make thy nest among the stones for cover,
Lend me a feather from thy wings, I pray thee,
That I may write a letter to my lover.

* * * * * * *

Copy't G. Schirmer.

[*Lesson VIII, Part I; Lesson XIX, Part I.*]

79348 *Garibaldi's Hymn*

Italian

This famous Italian hymn dates from the rise of United Italy. The words are by Mercantini, the music by Olivieri. It was written in 1859, but owes its popularity to its use by the armies of the great Garibaldi (1807-1882). It takes its name from the famous general.

All forward! All forward!
All forward to battle!
The trumpets are crying
Our old flag is flying.
Liberty! Liberty, deathless and glorious,
Under thy banner thy sons are victorious.
Hurrah for the banner!
The flag of the free!

Copy't Oliver Ditson Co.

[*Lesson VIII, Part I; Lesson XIV, Part I; Lesson XIX, Part I.*]

20199 *O sole mio (di Capua)*

Italian

This charming Italian song of sunshine is a popular folk song in Italy today. It may be classed with legendary songs, as reflecting poetic thought.

The Chapman translation, from the Schirmer edition of "Neapolitan Songs," is given here by permission:

Oh! what's so fine, dear, as a day of sunshine?
The sky is clear at last, the rain and storm is past,
Through air so cool, so bright, comes the festal sunlight,
Oh! what's so fine, dear, as a day of sunshine?

Another sunlight,
Far lovelier lies,
Oh! my own sunshine,
In your dear eyes!

* In preparation.

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When the day is ending and the sun's descending,
A tender sadness pervades my gladness;
I long to linger underneath your window,
When day is ending and the sun's descending.
Another sunlight, etc.

Copy't G. Schirmer.

[Lesson XIX, Part I.]

1134 *Maria, Mari (di Capua)*

Italian

This Neapolitan folk-song belongs to the class of composed folk-songs. Its composer, Edward di Capua, is one of a group of modern Italian composers who have written songs in the folk-song manner. "Maria, Mari" is one of the most popular of the Italian street songs of today [Lesson VIII, Part I; Lesson XI, Part I; Lesson XIX, Part I.]

59041 { *Roman Stornelli* } { *Tuscan Stornelli* }

Italian

Strictly speaking, a *stornello* is a form of verse originating in Italian, composing two lines with but a single motive. The Italian peasants near Rome and in the province of Tuscany, as they are working in the fields and vineyards, improvise a little couplet, or refrain, using a little snatch of melody, which is easy to imitate. From a distant part of the vineyard, another man or woman will improvise a two line verse to the same melody, and sing it back to the one who started the *stornello*. This practice is very old, and in it may be traced a germ of poetry, which developed into the sonnet, and which later reached its full bloom in Florence, the capital of Tuscany. The *stornelli* here given are original verses, sung alternately to old folk melodies by a man and woman. [Lesson XIX, Part I.]

17763 *Christmas Hymn to the Madonna (Italian Bagpipes)*

Italian

One of the loveliest old Christmas customs of the world is that of the "Pifferai" of Italy. In many of the Italian cities, the Shepherds come down from their hillsides for several days before Christmas, and sing before the altars in the streets, usually accompanying themselves on their old bagpipes.

One of the most beautiful of these old Italian Shepherd Carols is that sung in Naples which is called "When Christ the Lord was born." It is this lovely air which Händel uses as the theme for his contralto solo in "The Messiah," "He Shall Feed His Flock." Since United Italy has been a reality, the Bagpiper Shepherds frequently end their carol program (as they do this record) by playing one of the patriotic airs of their country. (Two other very interesting selections by Wilian bagpipes are given on record 80182.) [Lesson XIX, Part III.]

204 *Santa Lucia (Denza)*

Italian

This beautiful boat song, or *barcarolle*, was probably intended to illustrate the rise and fall of the boat on the water, and the regular strokes of the oar. The sequence of the two-measure phrases produces a monotonous effect, suggestive of the forward and backward sweep of the oars. Santa Lucia (St. Lucy) is the patron saint of the Neapolitans. The words are:

Now 'neath the silver moon
Ocean is glowing,
O'er the calm billow
Soft winds are blowing.
Here balmy zephyrs blow,
Pure joys invite us,
And as we gently row
All things delight us.

When o'er thy waters
Light winds are playing,
Thy spell can soothe us,
All care allaying.
To thee, sweet Napoli,
What charms are given
Where smiles Creation
Toil blest by Heaven.

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CHORUS

Hark! How the sailors' cry
Joyously echoes nigh.
Santa Lucia! Santa Lucia!
Home of fair poesy,
Realm of pure harmony,
Santa Lucia! Santa Lucia!

From "One Hundred Folk Songs"—C. C. Birchard Co.

[Lesson IX, Part I; Lesson XI, Part I; Lesson XIII, Part I; Lesson XIX, Part I.]

6031 *Tarantella Napolitana* (Air. by Rossini)

Italian

This attractive arrangement of a Neapolitan dance was made by Rossini. The Tarantella is a dance, distinctive of South Italy, and takes its name from Taranto, in the old province of Apulia. The music is in 6/8 time, played at increasing speed, with frequent changes from major to minor. In its oldest form it was always sung, and was accompanied by tambourines and castanets. The key constantly changes from major to minor. It is usually danced by two dancers, a man and woman, who accompany themselves by the castanets and tambourines. It continually increases in tempo until the dancers are exhausted. A strange superstition prevailed from the fifteenth to the eighteenth century among the South Italians; that anyone bitten by a tarantula could be cured by dancing the tarantella. [Lesson II, Part I; Lesson XIX, Part I.]

79310 *Italian Airs*

Italian

In the medley of favorite Italian airs, played on the accordion, may be heard (1) "Bambinella"; (2) "Morte di Caserio" (The Death of Caserio) and (3) "Il Sirio." [Lesson XIX, Part I; Lesson XIX, Part III.]

68823 *Tarantella—Piedigrotto*

Italian

The Tarantella is the most popular dance of Southern Italy. This particular Tarantella comes from Naples, and is named after a favorite section of the city, where in September an annual song contest is held. [Lesson XIII, Part I; Lesson XIX, Part I.]

20374 *Berceuse* (Cradle Song)

Järnefelt

This short poetic composition was published in 1905. It is very popular as a violin solo with piano. In its orchestral form an introduction by muted strings is followed by a solo for violin, which sings the lovely melody, against the background of the rest of the small orchestra, consisting of strings, two clarinets, two horns, and bassoon. [Lesson X, Part I.]

20374 *Praeludium*

Järnefelt

Armas Järnefelt is one of the modern composers from the far-away land of Finland, who has been attracting the attention of the musical world in recent years. He is now the director of the National Conservatory of Helsingfors. This "Praeludium" for orchestra is a short composition in free form, based upon a pastoral dance theme of the Finnish peasants. Clever use of instruments is made by Järnefelt in this composition against a *basso ostinato*, or short passage played continuously by the double basses and bassoons. A quaint pastoral dance air is heard in the oboe. Gradually the other instruments take up this theme. Then a solo French horn introduces a contrasting melody of rare beauty, which serves as the Trio theme of the movement. The first theme is then brought back in practically its original form. [Lesson X, Part I; Lesson XXVIII, Part II; Lesson X, Part III; Lesson XV, Part III.]

Analyses

78408 { *Adriatic Sea*
Say, Listen, Mitzi }

Jugoslav Popular Song

"Jadranasko Morje" has always been a favorite choral song with the Jugoslav peoples of Croatia and Slovenia, Dalmatia and Montenegro, as these Slav peoples have looked upon the Adriatic as a natural water highway from their lands. The song goes:

Roar, roar, Adriatic Sea,
 Ever, ever, were you a Slavic sea.
 The Slavic nation was plying
 Its oaken vessels o'er thee.
 On thy shores, several swan-like
 Places have flourished.
 Over thee, Slavic sails have carried
 The glory of our forefathers.
 O say to me, Adriatic Sea,
 Where did you put those vessels?
 Where did you engulf them?
 The sea has not engulfed them.
 The sea has not destroyed them on the rocks
 That you cannot see them any more
 Is due to the foreigner's sword.

"Listen, Mitzi" is a popular dialog song by A. Ostojic, sung by Jugoslavs on festive occasions, and here sung by male quartet.

SAY, LISTEN, MITZI

Do you like a plumber?
 No, dear mother,
 I do not want a plumber.
 Plumbers have blue trousers,
 And I do not know what
 He wants for his lunch.
 No, dear mama, no,
 I do not want a plumber.

Do you want a shoemaker?
 No, mother dear,
 I do not want a shoemaker,
 Because he has not heels,
 And he is chased by the girls.

Do you want a tailor?
 No, because his needles prick
 And there is no water at home.

Do you want a waiter?
 No, I do not want a waiter
 Because, all the time he carries
 A glass of beer,
 He is ogling the girls.

Do you want a butcher,
 Yes, mother dear I want a butcher,
 He has plenty of meat,
 And I won't have to fear about starving

[Lesson XVII, Part I.]

* *Speed the Republic*

Keller

This beautiful hymn was written by Matthias Keller, a simple, kindly, old German musician, who lived in Boston during Civil War days. At the close of the war Patrick Gilmore arranged a great Peace Jubilee in Boston and this proved so successful that in 1872, a similar festival was established. For this occasion, Strauss, the "Waltz King," was imported from Vienna and many unique features were added. Gilmore wished a special anthem for this festival and recalled that Keller had written a chorale-like hymn of great beauty during the war. So "Save Our Republic, Oh, Father On High" (afterward known as "Speed the Republic"), was rescued from its oblivion and given to the world. It was sung by a chorus of twenty thousand members to an audience of fifty thousand, and Keller's "American Hymn," as it was called, was a sensation. But little is known of Keller. He died in poverty soon after this Peace Jubilee had made his name famous. [Lesson XI, Part I.]

35777 *In a Persian Market Place*

Ketlbey

This is a colorful picture of an Oriental market place. Oriental drum, cello and viola start the rhythm as the camel-drivers gradually approach. Their march theme is played by the piccolo and strings pizzicati, soon augmented by other

* In preparation.

Analyses

wood-wind instruments. With the coming of the camel-drivers, muted brass and heavier instruments are used until the wail of the beggars rises above them. After a fanfare of rhythmic instruments the theme of the beautiful princess is heard, given first to clarinet and cello, then repeated by full orchestra. The princess enters the scene carried by her servants. She stays to watch the jugglers, snake-charmers and other attractions which characterize an Oriental market-place. The Caliph now passes through the market and interrupts the entertainment. The beggars are heard again, the princess prepares to depart, and the caravan resumes its journey. The theme of the princess is now heard again in full volume, as the composition comes to a close. [*Lesson XI, Part I.*]

35777 *In a Chinese Temple Garden*

Ketëby

The second selection, which follows a definite program with colorful effects, gives a glimpse of old China. After a few bars of introduction, the incantation of the priests in the temple is heard. Note the use of gong and muted cornet. The perfume of music floats on the air. Now a melody, given to cello, viola, oboe with pizzicato strings and harp represents two lovers in the garden. A new musical subject represents a Manchu wedding procession as it noisily passes down the street. (Note the use of piccolo and muted brass, with Chinese drum.) Now is introduced a genuine Chinese melody on the xylophone, which suggests a street disturbance amongst the coolies. Three beats of the gong in the temple restore quiet, and the theme of the priests and of the lovers return, amidst the singing of birds in the quiet of the garden. There are now brief quotations from the temple and coolies' theme, bringing to a conclusion this musical sketch. [*Lesson XI, Part I.*]

20635 *Star-Spangled Banner*

Key

Francis Scott Key, who wrote America's national song, composed these verses during the bombardment of Fort McHenry, Baltimore, in the War of 1812. Key, a young lawyer, sought the release of an American doctor, who had been captured by the English. With a flag of truce he went out to one of the English vessels, but as an attack on Fort McHenry had been planned, Key was detained a prisoner over night. During the bombardment, he watched with interest to see if the American forts were resisting the attack, and when morning dawned and he saw the Stars and Stripes still waving in triumph he was filled with joy. Key wrote the first stanza during the night, using as his music a song which the English officers were singing called "To Anacreon in Heaven." He finished the song when he reached Baltimore, and it was immediately published in *The Baltimore American*, September 21, 1814. The great success of the song was unprecedented, and it remains the accepted national anthem of America, having been so designated for use in the Navy by act of Congress. [*Lesson XIV, Part I.*]

—* *Fantasia—"The Evangelist"*

Kienzl

Wilhelm Kienzl (1857-1920), the Austrian composer, wrote both text and music for this opera, "The Evangelist," which was produced in 1895.

The story is taken from an old tale by Meissner. It tells of two brothers, Johannes and Matthias, who loved the same maiden, Martha. Although he knows that Martha returns the love of Matthias, Johannes is determined to destroy his brother; he accuses him of his own crime, and sees his brother condemned to prison. Martha, who can stand her grief no longer, commits suicide. Thirty years elapse. Matthias, released from prison, becomes an evangelist, and wanders from

Analyses

city to city preaching to the people of the streets. He is recognized by Magdalena, the friend of Martha, who brings him to Johannes's home, where Matthias finds his brother on his death-bed. Johannes does not recognize Matthias, but hearing there is an evangelist in the house, he asks him to hear his confession, and tells him the story of his crime of long ago. Matthias makes himself known, and forgives his brother. The music is very beautiful and tranquil in character. [*Lesson XX, Part IV.*] (*Optional.*)

—* *Ben Bolt*

Kneass

This beautiful old song was first sung in a play brought out in Pittsburgh in 1848. The words were by Dr. Thomas Dunn English; the music by Nelson Kneass, who adapted a German folk song as his setting for the poem. It immediately became the popular song of the day, and "Sweet Alice" became the favorite of the whole world. Boats were named for her; plays and books were inspired by her; and, in truth no song ever won such a universal success. Many years later, Du Maurier's novel of "Trilby" again brought the song "Ben Bolt" into popular favor, and it once more became a "best seller." There is something about the quaint charm of this song which will doubtless insure its popularity for many years to come.

Oh, don't you remember sweet Alice,
Ben Bolt,
Sweet Alice with hair so brown,
She wept with delight when you gave
her a smile,
And trembled with fear at your frown.
In the old churchyard in the valley, Ben
Bolt,
In a corner obscure and alone,
They have fitted a slab of granite so
gray,
And sweet Alice lies under the stone.

Oh don't you remember the wood, Ben
Bolt,
Near the green sunny slope of the hill,
Where oft we have sung 'neath its wide-
spreading shade,
And kept time to the click of the mill.
The mill has gone to decay, Ben Bolt,
And the running little brook is now
dry,
And of all the friends who were school-
mates then,
There remains, Ben, but you and I.
[*Lesson XXXIV, Part II.*]

1273 *Lute Song—"The Dead City"*

Korngold

Paul Schott's libretto for Erich Korngold's opera, "The Dead City" was taken from a romance and play by Georges Rodenbach, a gifted Belgian writer. The "dead city" is Bruges, with its dark, deserted streets, lined with venerable buildings and belfries, so rich with memories of past glory and present decay. Paul, a dreamer, grieving over the loss of his beloved wife, becomes obsessed with the idea that her spirit will return to him. He preserves intact the room in which she died, with her portrait and all her personal belongings, including her lute. One day on the street he meets Marietta, a dancer, who is the exact image of his lost wife. He invites her to his home and drapes his wife's shawl about her. Marietta, taking the lute, sings a weird, ancient melody. She departs, and Paul has a fantastic dream, pictured in different tableaux, in which the shallow artifice and conceit of the spoiled dancer are revealed to him. He awakens and realizes that he cannot mix the supernatural and the real, and that his true love still belongs to his dead wife. He decides to send away Marietta and to leave Bruges. [*Lesson XX, Part IV.*]

H884 *Chant Nègre*

Kramer

This is a beautiful and effective composition which, although not based on any particular Negro theme, gives all the characteristics of Negro music in much the

* In preparation.

Analyses

same way that they were used by Dvořák. Walter Kramer is acknowledged to be one of the remarkable composers of the American School. [*Lesson XXXVI, Part II.*]

20525 *Whirlwind*

Krantz

This short descriptive number for flute is a tonal picture of a capricious whirlwind, as it scampers along, tossing the dead leaves into the air; it is gay, it is mad, it is slower, it becomes more intense until it disappears at last in a frenzied whirl. [*Lesson IX, Part III.*]

6608 *Liebesfreud*

Kreisler

The best examples of that most beautiful of all ball-room dances, the waltz, have always come from Vienna. This lovely composition by Kreisler is an adaptation of an old Viennese waltz as a violin concert solo. It is a perfect illustration of the dance form. [*Lesson XXIV, Part I.*]

6608 *Liebesleid (Love's Sorrow)*

Kreisler

This charming waltz is an arrangement made by Fritz Kreisler of an old Viennese waltz, which still retains its folk spirit. In form, the composition follows that of the regular dance—consisting of dance, trio, dance, coda. [*Lesson XXIV, Part I.*]

6392 *Caprice Viennois*

Kreisler

In this capricious and whimsical solo for the violin, Kreisler has described in tone the gaiety and brilliance of past days in Vienna. The soloist who would play this charming piece must be possessed of great technique for the composition abounds in those special effects which only the great violin virtuoso can produce. Note the dreamy and plaintive second theme, produced by double stopping; the interesting and unusual glissando effects and the gaiety that is suggested by the pizzicato passages. [*Lesson II, Part III.*]

78809 *Evening Prayer from "Night Camp in Granada"*

C. Kreutzer

EVENING PRAYER

Hark! the evening bells are pealing
And the earth in slumber lies.
Pleasant dreams come o'er us stealing,
When the stars on heaven arise.
May to all, mind's peace possessing,
The short slumber be a blessing,
Till the morning calls, and clear
From the rocks the horn we hear.

Slumber sweetly, May the morrow
Greet us bright, with sunbeams fair.
Slumber sweetly, free from sorrow,
Free from sin and anxious care.
May to all, mind's peace possessing
The short slumber be a blessing,
Till the voice of God we hear
And can answer without fear.

ABENDGEBET AUS DEM "NACHTLAGER VON GRANADA" C. KREUTZER

Schon die Abendglocken klangen
Und die Flur im Schlummer liegt;
Wenn die Sterne aufgegangen,
Jeder gern im Traum sich wiegt.
Mag ein ruhiges Gewissen
Uns den kurzen Schlaf versüssen.
Bis der Morgenruf erschallt,
Bis der Morgenruf erschallt,
Und das Horn vom Felsen hallt.

Schlummert süß und jeden Morgen,
Weck' euch froh der Sonne Strahl;
Schlummert süß und frei von Sorgen.
Frei von Sünden, Angst und Qual.
Ja, ein ruhiges Gewissen
Mög' euch stets den Schlaf versüssen,
Dass, wenn Gottes Ruf erschallt,
Dass, wenn Gottes Ruf erschallt,
Er nicht bang ins Herz euch hallt.

[*Lesson XIX, Part IV.*]

H6275 *Before the Crucifix*

La Forge

Frank La Forge is one of the best known pianist-accompanists in America. His many beautiful songs have won him an enviable reputation as a composer also. This religious song is a rare example of poetic thought and religious expression.

[*Lesson XXXVI, Part II.*]

Analyses

——* *Irish Love Song*

Lang

Margaret Ruthven Lang is one of the best American women composers. She was educated by her father, Benjamin J. Lang, of Boston, a well known pianist and conductor of the last century. Miss Lang has written several orchestral compositions and large choral works in addition to many lovely songs and piano pieces. Thus *Irish Love Song* is probably her best known and most popular single composition. [*Lesson XXXVI, Part II.*]

——* *Masque of Comus*

Lawes

The early precursor of the opera in England was the Masque, which combined poetry (usually based on an allegorical or mythological subject), music, dancing, scenery, and costumes. Often the Masques were very elaborate, and usually they were performed only before nobility of great wealth, and in the courts of kings. James I and Charles I spent vast sums on their productions. The most famous of these Masques was Milton's "Comus," which was produced at Ludlow Castle in 1634. Inigo Jones devised the machinery and designed the costumes, while Lanier and others painted the elaborate scenery. The music was by Henry Lawes, who appeared in the original production as "The Attendant Spirit." The complete manuscript of "Comus" is in the British Museum.

Milton considered Lawes the most remarkable composer of his day, and praised his understanding of the principle, that music and text should be treated as one. The English historian of the eighteenth and early nineteenth centuries saw little in the music of Lawes to admire and considered him "deficient in melody." In reality, his style of composition "aria parlante," if properly interpreted, is of great dramatic beauty and makes a strong appeal to the audiences of today.

[*Lesson IV, Part IV.*]

9014 *Ah! Moon of My Delight*—"In a Persian Garden"

Lehmann

Mme. Liza Lehmann (1862), the English composer, owes her first great popularity to the song cycle, "In a Persian Garden," which appeared in 1896. This work, which is written for four solo voices and quartet, is a setting of poems from Edward Fitzgerald's translation of the "Rubáiyát" of Omar Khayyám, the Persian poet and astronomer of the twelfth century. The tenor solo, "Ah! Moon of My Delight," is one of the most beautiful numbers in the cycle. The words are:

"Ah! Moon of my delight that knows no wane,
The Moon of Heaven is rising once again—
How oft hereafter rising shall she look
Through this same garden after me—in vain."

[*Lesson II, Part I; Lesson XXXIII, Part II.*]

68822 } *Chorus of the Bells*—"I Pagliacci" 4028 }

Leoncavallo

This chorus occurs in the first act of Leoncavallo's opera, "I Pagliacci."

The crowd of the little Italian village have gathered to greet with joy the arrival of a traveling band of players, who set up their tent and tell the people of the wonderful show which they will give to them that evening.

The Angelus bell is heard ringing the hour of evening prayer and the chorus sings, "Let's to church, Din don,

"All's right with love, Din don."

After singing this chorus the villagers go to evening prayer. [*Lesson XXXII, Part II; Lesson II, Part IV; Lesson XXVI, Part IV.*]

* In preparation.

A n a l y s e s

1183 *Harlequin's Serenade*—"I Pagliacci"

Leoncavallo

The story of this opera is a very dramatic one. It is the story of a play within a play, for while this troupe of traveling mountebanks are acting their play before the peasants, the husband of the story (enacting the part of a jealous husband who has been betrayed) really kills his deceitful wife, although the auditors first think it is a part of the play.

This Harlequin's Serenade is sung as a part of the play scene.

Columbine is awaiting her lover in the absence of her husband, when she hears his song beneath her window. [*Lesson XXVI, Part IV.*]

6587 *Prologue*—"I Pagliacci"

Leoncavallo

This famous aria for baritone is used by Leoncavallo as the introduction to his opera of "I Pagliacci." It is interesting to note that many of the operas of the modern Italians employ the voice as a part of the Prelude, the use of the Siciliana in "Cavalleria Rusticana" being another excellent example.

The story of "I Pagliacci" is of a band of traveling mountebanks. As a fitting preparation of the scene which follows, the clown Tonio appears before the curtain and sings this aria. [*Lesson XXXII, Part II; Lesson XXVI, Part IV.*]

4028 *Opening Chorus*—"I Pagliacci"

Leoncavallo

When the curtain rises on the opening scene of "I Pagliacci," we see a cross-roads leading to a small Italian village. On the right is a traveling theatre. The sound of a trumpet, out of tune, and that of a drum is heard. It is a feast day and the villagers, in their holiday attire enter and sing a welcome to the traveling chorus (Pagliacci), who have come to entertain them with a merry play. [*Lesson XXVI, Part IV.*]

6578 *Ballatella*—*Ye Birds Without Number* (*Che volo d'augelli*)—

"I Pagliacci"

Leoncavallo

This brilliant soprano aria occurs in the first scene, after Canio's departure. Nedda is left alone and wonders if Canio suspects her. She hears the voices of birds (tremolo on the strings) and looking about notices the beauty of the day

Ah! ye birds without numbers!
What countless voices!
What ask ye? Who knows?
My mother, she was skillful at telling one's fortune,
She understood what they're singing,
And in my childhood, thus would she sing me.

Then follows the *Ballatella* or Bird Song. The exquisite orchestral accompaniment (mostly by strings) is an important feature of this selection. [*Lesson XXVI, Part IV.*]

6754 *Vesti la giubba* (*On with the Play*)—"I Pagliacci"

Leoncavallo

This famous aria for tenor is the closing number of the first act of "I Pagliacci." Canio is convinced of his wife's perfidy, and as Nedda goes into the theatre to make ready for the performance, he sings this heart-breaking lament. He mourns that he, as a player, may not indulge in grief. It is his duty to paint his face, and make merry, to amuse the people, even though his heart is breaking. [*Lesson II, Part IV; Lesson XXVI, Part IV.*]

35791 *Vesti la Giubba*—"I Pagliacci"

Leoncavallo

In this selection the famous tenor air has been arranged for trombone solo.

Analyses

6754 *No, Pagliacci*—"I Pagliacci"

Leoncavallo

No greater opportunity was ever given to the dramatic tenor than that offered by Leoncavallo in his forceful yet short opera "I Pagliacci." Next to "Vesti la giubba," this great aria, "No, Pagliacci," which occurs in the second act, is one of the most dramatic opera arias in modern opera literature. It is in this aria that the jealous, crazed Canio throws off his actor's mask and stands before his audience as the outraged and betrayed husband of Nedda. (For words, see "The Victrola Book of Opera.") [*Lesson XXVI, Part II.*]

H824 *Zaza, Piccola Zingara*—"Zaza"

Leoncavallo

"Zaza," one of the last operas by Leoncavallo, was produced in 1900. It is based on the famous play, which was very popular throughout the world during the nineties. This aria, "Zaza, Little Gypsy," is sung by Cascart in the last act of the opera. It is his final plea to Zaza to give up Dufresne and return to him, her first love. It is a very effective and melodious aria. [*Lesson XXVI, Part IV.*]

736 *'Tis a Gentle Smile*—"Zaza"

Leoncavallo

This aria for tenor is sung in the first act of Leoncavallo's opera, "Zaza." Dufresne has seen Zaza and fallen in love with her "gentle smile." He woos her with this song. [*Lesson XXVI, Part IV.*]

19923 *The Music Box*

Liadow

Liadow (1855:1914) has written this clever piece of imitative music for piano, here arranged for small orchestra employing only the wood-wind section of the orchestra, reinforced by occasional bell and harp tones. The wood-wind instruments used are two flutes, piccolo, and three clarinets. Notice that the effectiveness of the composition depends upon the combination of instruments rather than upon solo parts, and the use, at regular intervals, of the F chime of the glockenspiel. [*Lesson VII, Part I; Lesson XI, Part I; Lesson VIII, Part III.*]

H18418 *Aôôah*

Lieurance

ThurLOW Lieurance is the leading authority on Indian music among the present-day American composers. Mr. Lieurance has spent years studying the music of the American Indians, and the collection of over five hundred records of Indian melodies in the Smithsonian Institute in Washington bears proof of his trials and hardships to secure for the American musician the music of "the vanishing race."

"Aôôah," or "Pretty Leaf," is a Pueblo love song of the Red Willow Tribe. Near Taos, New Mexico, there lived a pottery maker whose beautiful daughter bewitched all the young men of the tribe. They all made up verses to Aôôah, and many sang songs accompanied by the flute, which is the "love instrument" of the American Indian. This song was sung by "Deer of the Yellow Willow" to Aôôah, and was recorded by Mr. Lieurance in 1913. The use of the Pueblo flute should be noted.

I'm longing for Aôôah,
Like fawn, fairest of the maids in Red
Willow Land
Lithe as a leaflet, from aspen boughs,
Smiles like sunshine from blue summer
skies.

I'm longing for Aôôah,
Like fawn, cheeks like the sunset,
Eyes of gold, "My Leaf,"
With my flute, I call to thee.
Calling for Aôôah my golden leaf.

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[*Lesson XXXVI, Part I.*]

Analyses

H18418 *By Weeping Waters*

Lacurance

This old "mourning" song comes from the Chippewa tribe, and is based on the legend about a waterfall in Minnesota, which seems to fall with a wailing sound of mourning. It is said that long ago at this spot a battle was fought by the Oneidas and the Chippewas. The Chippewas tried to cross to the opposite bank, but were slain, and the waters ran red with their blood. From that day, these falls have made a crying sound as though mourning for the dead heroes. It used to be a custom for the squaws of the Chippewa race to go to these falls and wail for several days after the death of the Tribal Chief.

By weeping waters,
Here will I mourn
Our Chieftains' call
Their own to mourn

The weeping waters
Still crimson flow,
Red roses wild,
Drink red, my own.

O weeping waters
Mourn for my soul,
A rose I pluck
We love, we die

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[Lesson XXXVI, Part I.]

H18418 *Her Blanket*

Lacurance

It is the custom of the Navajo squaw to weave a blanket in which she will depict all the story of her life, her joys and sorrows, and many of the deeds of her immediate family. This song tells of this legendary custom, the themes being those in actual use by the Navajo tribe.

Tears for my heart?
Prayers for my soul?
My tears are old,
My prayers for naught.
My fate I weave with shuttle old;
Here to remain,
For e'er and e'er.

My life is written scarlet and black
Here to remain,
For e'er and e'er,
My love has flown,
My tears are old,
The land of ghosts
Calls for my soul.

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[Lesson XXXVI, Part I.]

H18444 *Pa-pup-oooh*

Lacurance

This song tells of one of the daughters of the chief of the Red Willow Pueblos. A young chief of another tribe fell in love with the beautiful Papupoooh, or "Deer Flower." When he found out that her father would not let her marry outside of her tribe, he sang this song of sorrow and disappointment.

Pa-pup-oooh, My Deer-Flower!
Pa-pup-oooh, My Deer-Flower!
The sunset calls me far from you,
Pa-pup-oooh, my Deer-Flower, farwell.

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[Lesson XXXVI, Part I.]

H18444 *The Sacrifice*

Lacurance

This song is taken from an old legend of Vancouver. A young chief was told that he must give up whatever was the dearest thing in life to him, in order to become the chief of the tribe. He threw his flute into the fire and sang this song, the theme of which was taken from an old Sioux melody.

In sacrificial fires, I cast with tears of
dole
My flute, and there expires
The music of my very soul.
Great Spirit of the sea,
Of mountain, stream, and plain,
No offering to thee

However dear they are to me;
You give me back my youth.
The morning stars you wrong,
And rob the birds, in truth,
To give new power to your song.

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[Lesson XXXVI, Part I.]

Analyses

21972 *By the Waters of Minnetonka*

Lieurance

This beautiful song is one of the most popular songs on the concert stage today. It is the work of Thurlow Lieurance, and like all of his Indian songs it is based on an actual Indian theme. The song tells of the interesting old Indian legend of the young lovers of the Sun and the Moon Tribes, who loved each other against the tribal law, and how, to escape torture, they fled together, and sank into the lovely waters of a tranquil Northern lake. There they were united forever, and the blue skies looked down and smiled upon their love.

Moon deer, how near your soul divine.
Sun deer, no fear in heart of mine.
Skies blue o'er you, look down in love;
Waves bright give light as on they move.
Hear thou my vow to live, to die,
Moon deer, thee near
Beneath this sky

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[Lesson XXXVI, Part I.]

- | | | | | |
|-------|---|---|---|---------------|
| 21972 | { | <i>Winnebago Love Song</i>
<i>Pueblo Lullaby</i>
<i>Love With Tears (Cheyenne)</i>
<i>Omaha Ceremonial</i> | } | <i>Indian</i> |
|-------|---|---|---|---------------|

No American understands the music of the American Indian as does Thurlow Lieurance, who has lived among the various tribes, has participated in their ceremonials and collected their melodies. This record, made by Thurlow Lieurance and Clement Barone, illustrates the flute airs of several tribes. Mr. Lieurance here plays the Indian flute, one of the many in his remarkable collection of Indian instruments, and Mr. Barone plays the modern flute. It is interesting to contrast the themes of the Winnebago, Cheyenne, Pueblo, and Omaha tribes in this most unusual record. [Lesson XXXVI, Part I.]

6825 *La Campanella*

Paganini-Liszt

The great pianist, Franz Liszt, greatly enjoyed making brilliant transcriptions for piano from songs and simple studies as well as from mighty orchestral works. One of his most dazzling concert numbers for piano is "La Campanella" which is a transcription of one of the Paganini violin Etudes. It is a simple theme descriptive of the bells ringing out the Angelus from the bell tower (or Campanile) and this interesting theme Liszt has worked out with dazzling virtuosity. [Lesson XVIII, Part II.]

1184 *Dance of the Gnomes*

Liszt

This interesting and difficult little piano composition is a Humoresque, to which Liszt has given a descriptive title which clearly indicates the true meaning of this sparkling, merry, humorous tone picture. [Lesson XX, Part II.]

- | | | | | |
|------|---|---|---|--|
| 9110 | } | Hungarian Fantasia for Pianoforte and Orchestra | } | |
| 9111 | } | | } | |

Liszt

This great piano number is an excellent example of "National Composition." Originally the Fourteenth Hungarian Rhapsody of that set which Liszt wrote for piano, it was later arranged as a solo composition with orchestra for his friend and son-in-law, Hans von Bulow, who played it for the first time at a concert in Budapest in 1853. The principal theme used in this composition is the well-known Hungarian folk song, "Far Above Us Flies the Heron." [Lesson XX, Part II.]

Analyses

6626 }
6652 } *Hungarian Rhapsody, No. 2*

Liszt

This composition is an arrangement of the most famous of the fifteen Hungarian Rhapsodies for piano by Franz Liszt. In these works, by the use of characteristic folk themes and the peculiar rhythm of the musical gypsies, Liszt gives a glimpse of Hungarian nationality in a remarkable degree. This composition consists of a slow introductory movement patterned after the "Lassen" or slow dance, followed by a rapid "Friska" from the Czardas, the national dance of Hungary. [*Lesson XXVI, Part I; Lesson VII, Part III.*]

1155 *Hungarian Rhapsody No. 4*

Liszt

In the early Greek days a Rhapsody was a poem or ballad sung by a wandering poet or "Rhapsode." A succession of such poems made a great epic. Homer's "Iliad" is that type of epic poem.

In the early history of music the term Rhapsody was rarely used. It was not until the time of the great Hungarian composer, Franz Liszt, that the name Rhapsody was applied definitely to a form of musical expression. Liszt, being a master of the Romantic School, like the other composers of his period, also strove to express in music nationality, virtuosity and dramatic expression. Therefore in bringing to the attention of the musical world the beauty of the folk music of his native land, Hungary, Liszt chose the old rhapsodic dramatic ballad type of expression. He called his works Hungarian Rhapsodies, and used for his thematic material the folk songs and dances of his native land. [*Lesson X, Part I; Lesson XX, Part II; Lesson XXI, Part III.*]

6863 }
6864 } *Les Preludes*

Liszt

To Franz Liszt the musical world is indebted for the best vehicle of modern musical expression, the Symphonic Poem. Liszt gave this name to his larger compositions for the orchestra, which, while having a title and telling a story, should at the same time follow the general contour of the sonata form. Of his thirteen works in this style, none is more popular than the third of the series, which is founded on the following passage from Lamartine's "Meditations Poetiques."

"What is Life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break, a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar? And what soul, thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

Two pizzicati chords on the strings announce the main theme on which the whole work is founded. The tempo changes *Andante maestoso* and the brass and basses announce a vigorous theme which is accompanied by arpeggio chords played by the strings. This is followed by an exquisite passage for violoncellos which evidently reflects the line, "the enchanted dawn of every life is love." A new theme in four horns with the harp accompanying is taken up by the wood-winds and carried on to a fortissimo climax. A long pause on a chord held by the wood-winds leads into a restatement of the first subject and its tempestuous treatment is easily recog-

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nized as reflecting the "storm whose deadly blast disperses youth's illusions." A new division, *Allegretto pastorale*, follows, as though the composer here suggests "the soul, cruelly bruised, seeking to rest its memories in the pleasant calm of rural life." The thematic material is drawn from the love theme and is here given by the first violins. A trumpet call "gives the signal" that man's place is at the post of danger. The first theme now heard in the brasses with rushing passages from the strings becomes a mighty martial *Allegro animato*. The Coda, *Andante maestoso*, brings back the sweet tranquillity of the first subject. [Lesson XX, Part II; Lesson XII, Part III; Lesson XXVIII, Part III.]

6582 }
6543 } *Liebestraum (Dream of Love)*

Liszt

Liszt wrote three short tone poems for piano solo which he called "Liebesträume." The first two he gives a subtitle of Nocturne, but they are, in reality, "Songs Without Words," literally simple songs of several stanzas which the piano decorates by cadenzas and accompaniment. The most famous of the three is this *Liebestraum* in A flat, published in 1850 as a piano solo. Liszt originally used this melody as a song, which was set to a poem by Ferdinand Freiligrath (1810-1876), a German revolutionary poet, who in his youth wrote many charming lyrics reflective of Romanticism. This poem, "O Love," made a very deep impression on Liszt, who first used it as a song, then as this transcription. The words are:

Oh, love, while love is thine to give,
While true love yet remains to thee,
The hour comes, when at the grave
Thou'lt stand, and weep full bitterly.
Let kindness glow within thy breast,
Let love's bright flame unfailing burn.
While still another faithful heart
To thine beats warmly in return.

And hold him dear thro' weal and woe,
Who bares his inmost heart to thee.

* * * * *

Guard well thy tongue, seal fast thy lips;
The angry word unspoken keep.
O God! I meant no ill!
But he will seek a place apart to weep.

Copy't 1903 by Oliver Ditson Co. From Ditson Edition, Piano Solo.

[Lesson XX, Part II.]

7075 *Die Lorelei (The Loreley)*

Liszt

This song is the most popular of any of the songs which Franz Liszt gave to the world. It was written in 1841 at Nonnewerth on the Rhine, and is a setting of Heinrich Heine's poem telling of the enchantress of the Rhine. It must not be confused with the Silcher song, which is a simple folk version of the story. It may be interesting to compare the art song of Liszt's with the folk song by Silcher. [Lesson II, Part I; Lesson XX, Part II.] (Optional.)

59014 *Die Uhr (The Watch)*, Op. 123, No. 3

Loewe

Carl Loewe (1796-1869), although a trifle older than Schubert, really followed the great master of song in his writing of ballads and art songs. Being a professional singer by training, Loewe understood the possibilities of the human voice, and although many of his works are highly dramatic, they always remain singable, for the lyric and dramatic elements are welded with a master hand. Loewe always carries his dramatic ideas into the musical accompaniment. Notice in this selection the imitation of the ticking of the watch. Be certain that the class understands the poetic significance here, also.

Where'er I go, I carry
A watch with me alway,
And only need look whenever
I'd know the time of day.

But should it e'er run no longer,
Its day would then be o'er;
None other but him who made it,
Could set it going once more.

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It was a master workman
Who deftly its work designed,
Tho' 'twill not always follow
The whims of a foolish mind.

Then I to the Maker must hie me,
How far, no mortal can say,
Beyond Creation's beginning,
Far off in an endless day!

* * * * *

And there, as a grateful child might,
I'll give my Father His own:
"See, Lord, I did not spoil it,
'Tis only all run down"

Copy't 1903 by G. Schirmer.

Poem by Gabriel Seidl. English translation by Dr. Th. Baker.

[Lesson XVI, Part II.]

68624 *Once I Played With a Scepter (Sonst Spielt ich mit Scepter)*

—"Czar und Zimmerman"

Lortzing

This clever comic opera by Gustav Lortzing was first produced in Berlin in 1839. It tells the story of Peter the Great, who takes the disguise of a carpenter and has many adventures in the village of Saardam, Holland, where he is employed as a ship builder. This aria occurs in the last act and is known as the "Czar's Song." [Lesson XIX, Part IV.] (Optional.)

20410 *Crucifixus (for double chorus)*

Lotti

Antonio Lotti (1667-1740) was proud of his Venetian birth for he always styles himself "Veneto" on the title page of his published works. Lotti was a pupil of Legrenzi, whom he succeeded as choir master of St. Mark's. He wrote his first opera when but sixteen years old. Although seventeen of his operatic works were produced, Lotti is known today only as a composer of religious music. Even during his lifetime his religious music received far greater recognition than did his operas, for history records a trip to Dresden made by Lotti in 1717 in order that he might personally conduct a performance of his "Crucifixion." Lotti was the last representative of that old severe school of Palestrina, yet he used many of the most modern harmonies with freedom and grace. This "Crucifixus" was written for eight voices. When the famous English musician, Charles Burney, heard this work in 1770 he said of it: "His choral music is both solemn and touching, so capable of expression, though written in the old contrapuntal style, that it affects me to tears. It has both grace and pathos." [Lesson V, Part II.]

81594 }
35813 } *From Heaven Above*

Luther

This beautiful arrangement of one of Luther's Christmas hymns was made by F. M. Christianson, Director of the St. Olaf's Choir of Northfield, Minnesota.

In his youth a carol singer on the streets of Erfurt, Luther has written that the most popular carols of his day were in four part harmony. He wrote several Christmas Hymns for the use of the Carolers and also for the Church services, and they are still heard in Germany at Christmas time. The best-known Luther carol is "From Heaven Above I Come to You." This was written in 1540 for Luther's little son, Hans. It was a tradition in the Luther household that the first verses should be sung as a solo by a singer impersonating the angels, and that the remaining verses should be sung as a chorus. This Chorale is used by Bach in his great "Christmas Oratorio." [Lesson VI, Part I; Lesson XIII, Part II; Lesson I, Part IV.]

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35920 *A Mighty Fortress (Ein' feste Burg)*

Luther

Martin Luther (1483-1546) wrote this great chorale while a prisoner in the Wartburg Castle in Eisenach. It is said that it was first sung by his followers when they made the triumphal entry into Worms, and from that day its popularity was amazing. It was the battle hymn of the soldiers under Gustavus Adolphus, who often sang the hymn during their battles. Luther was contemporaneous with Josquin des Prés, of the second period of the Netherland School. [*Lesson XIV, Part I; Lesson I, Part IV.*] (Optional.)

20342 *Love Song—"Second Suite" (Indian), Opus 48*

MacDowell

The "Indian Suite" is one of the greatest of the orchestral works left by Edward MacDowell. It was one of the first attempts made to idealize the music of the American Indian.

Philip Hale called this suite "one of the noblest compositions of modern times." MacDowell took for his subject matter actual themes from North American Indian Tribes, whose music he studied for many years. These themes are full of elemental force and strength, which MacDowell has idealized into a poetic conception of the past greatness of the race of red men. The "Love Song" is the second movement of the Suite. The opening theme is a love song of the Iowa tribe. Notice the beautiful use of the flute. The contrasting theme is of equally tender charm and develops into a passionate intensity. The opening theme is then heard again and the Love Song draws to a tender close. [*Lesson XXXV, Part II; Lesson XXXVI, Part III.*]

20153 *Of a Tailor and a Bear*

MacDowell

In his early life, Edward MacDowell wrote a number of short compositions under the *nom de plume* of Edgar Thorn. "Of a Tailor and a Bear" is one of these works. It is a clever imitative story of a tailor, who was such a lover of music that he always kept his violin beside him as he worked. One day as the tailor was busily working, he heard a great commotion on the street, and suddenly a big bear appeared in his doorway. Although he was very badly frightened, the tailor remembered that bears loved music; so he began to play, and the bear was so delighted that he began to dance. However, the keeper came and led the dancing bear away, and the tailor much relieved settled down to his work. [*Lesson XI, Part I; Lesson XXXV, Part II.*]

20803 *Of Br'er Rabbit*

MacDowell

"Of Br'er Rabbit" is the second in the series of piano pieces which Edward MacDowell wrote in his Peterboro Log Cabin and which were published in 1902 under the collective title of "Fireside Tales." "Of Br'er Rabbit" is the second selection in this set and is built on a roguish tune which is developed with variety and that droll humor of which MacDowell was a master. MacDowell greatly admired Joel Chandler Harris and his verses, "Uncle Remus" and "Br'er Rabbit." The composer had great affection for this little piano sketch which is one of the most delightful of his shorter bright compositions. [*Lesson XXXV, Part II.*]

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20396 { *To the Sea* } — “*Sea Pieces*”
 Nautilus

MacDowell

These two piano compositions belong to the group of eight numbers entitled “*Sea Pieces*,” which were published in 1898. This set contains some of the finest of all the tone poems by MacDowell. They are all short and each is prefaced with a poem by the composer. Lawrence Gilman says of them: “This music is full of the glamour, the awe, the mystery of the sea; of its sinister and terrible beauty; its secret allurements.”

“*To the Sea*” is the first number in the series and although it is but thirty-one measures long it is one of the most complete and remarkable tone paintings of the sea in the realm of music.

“*Nautilus*,” which is headed “a fairy sail and a fairy boat,” is number seven in this set and is considered the most beautiful of any of these sea pictures. [*Lesson XXXV, Part II.*]

Songs

4017 { *Long Ago, Sweetheart Mine* (♫) *A Maid Sings Light* }
 { *The Swan Bent Low* (♫) *The Sea* }

MacDowell

Edward MacDowell left forty-two songs for single voice and piano. In an interview published shortly before the composer's death, MacDowell said that he believed “song writing should follow declamation” and that the “accompaniment should be merely a background for the words.” He also said, “Music and poetry cannot be accurately stated unless one has written both.” MacDowell wrote the verses for almost all his songs because, as he said, he liked “stringing words together.”

Lawrence Gilman says:

“In almost all of MacDowell's songs the voice is predominant over the piano part, although he is far, indeed, from writing mere accompaniments; the support which he gives the voice is consistently important, for he brings to bear upon it all his rich resources of harmonic expression. But though he makes the voice the paramount element, he uses it in general, rather as a vehicle for the unconscious expression of a determined lyricism than as an instrument of precise emotional utterance.”

“*Long Ago, Sweetheart Mine*.” This lovely song is the first of the four comprising Opus 56. The verses are by the composer and the sentiment describes an elderly couple who are recalling their undying love for each other in the far-away days of youth. This is a tender and pathetic bit of writing free from commonplace sentiment.

“*The Swan Bent Low*” is the second of the series Opus 56, and is considered one of MacDowell's most beautiful lyric tone poems.

“*A Maid Sings Light*,” words by the composer, is one of a set of four songs, Opus 56, published in 1898. This dainty and delightful song is a warning to the lad not to lose his heart to a maiden who sings light and also “loves light.”

“*The Sea*” is No. 7 in the series Opus 47, published in 1893. It is considered by the majority of critics the greatest of the MacDowell songs. Gilman describes it as “a superb tragedy.” [*Lesson XXXV, Part II*]

1172 *Thy Beaming Eyes*

MacDowell

One of the most beautiful songs by Edward MacDowell is “*Thy Beaming Eyes*.” It is in a slow, almost grave measure, but is full of true emotion and

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sincerity. It follows the "art song" form, in that its stanzas differ from one another in slight changes of melody. Notice the exquisite use of the harp arpeggio just before the end of the song. [*Lesson XXXV, Part II.*]

20803 *To a Humming Bird*

MacDowell

This dainty and imaginative little piece which the composer indicated "should be played as fast and lightly as possible," belongs to a set of Six Francies for Piano, that were published in 1898. [*Lesson XXXV, Part II.*]

1152 *To a Wild Rose (Woodland Sketches)*

MacDowell

Of all MacDowell's compositions, none has been more universally popular than the series of short pianoforte pieces, entitled "Woodland Sketches," Opus 51, published in 1896. These little compositions were written while MacDowell was living in Boston, shortly before he took up his duties at Columbia University. "To a Wild Rose" belongs to this group of compositions. These selections are of the class of music which reflects poetic thought, for although bearing titles, they leave much to the imagination of the hearer. [*Lesson X, Part I; Lesson XXXV, Part II.*]

1152 *To a Water Lily (Woodland Sketches)*

MacDowell

"To a Water Lily," like its companion, "To a Wild Rose," is a most remarkable piece of tone painting. It suggests most effectively the water lily floating on the quiet water of the lake. The contrasting middle section describes a disturbance of the water and for a few moments the flower rocks unsteadily in the breeze. The opening theme then returns and the exquisite melody comes to an end. [*Lesson X, Part I; Lesson XXXV, Part II.*]

20803 *Will o' the Wisp (Woodland Sketches)*

MacDowell

"Will o' the Wisp" is the second of the series of piano numbers grouped under "Woodland Sketches." This dainty little piece is a perfect tone picture of those mysterious dancing insects who lighten the summer evenings with their flickering light. [*Lesson XXXV, Part II.*]

20342 *From an Indian Lodge (Woodland Sketches)*

MacDowell

This beautiful little tone poem is No. 5 from the "Woodland Sketches." In this interesting use of real Indian themes, MacDowell struck a new note in the development of Indian music. Here, although the composer has retained the true characteristics of Indian music, he has added an idealism of his own. This clever musical sketch is not so much an accurate tone painting of a pow-wow scene in an Indian wigwam as it is the tribute of an American Poet to "The First American." It depicts in miniature the tragic drama of the "vanishing race." [*Lesson XXXV, Part II.*]

20803 *From Uncle Remus (Woodland Sketches)*

MacDowell

"From Uncle Remus" is the seventh in the set of piano compositions called "Woodland Sketches" which MacDowell published in 1896. As he had always greatly enjoyed reading the stories of Uncle Remus, MacDowell has put in this work a wealth of jolly humor and the joyous, happy spirit with which the movement opens continues to the end. [*Lesson XXXV, Part II.*]

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20396 *Witches Dance*

MacDowell

One of the early musical fantasies by MacDowell was the *Witches Dance*, which was published in 1884. This was one of the works written while MacDowell was teaching in Germany. [*Lesson XXXV, Part II.*]

8109 *Siciliana*—"Cavalleria Rusticana"

This beautiful aria is, in reality, a part of the Prelude to Mascagni's opera "Cavalleria Rusticana." The opening measures of the introduction are played by the orchestra; then to the harp accompaniment the voice of Turiddu (tenor) is heard behind the scenes singing:

O Lola, with thy lips like crimson berries,
Eyes with the glow of love deepening in them.
Cheeks with the hue of wild, blossoming cherries—
Fortunate he who first finds favor to win them;
Yet, tho' I died and found Heaven on me beaming
Wert thou not there to greet me, grief I should cherish!

Copy't 1891, G. Schirmer.

[*Lesson XXVI, Part IV.*]

68822 *Chorus*—"Gli aranci olezzano"—*Perfume of Oranges*— "Cavalleria Rusticana"

Mascagni

This lovely opening chorus from Mascagni's ever popular short opera, "Cavalleria Rusticana" is sung first by the women and then by the men's chorus. As it is being sung the curtain rises to disclose a scene of rare loveliness. It is Easter morning and the air is fragrant with the odor of orange blossoms. [*Lesson XXXII, Part II; Lesson II, Part IV; Lesson XXVI, Part IV.*]

20011 *Intermezzo*—"Cavalleria Rusticana"

Mascagni

The famous Intermezzo, from Mascagni's "Cavalleria Rusticana," has won universal popularity. This short one-act opera is divided into two parts, and between these two scenes of tragedy and horror is introduced this musical message of peace, breathing an air of simplicity and holy love. Dramatically, it does not fit into the opera, save to bring into contrast the scenes of tragic turmoil, but played as a concert number, it has made its composer famous. [*Lesson XXXII, Part II; Lesson XXVI, Part IV.*]

6637 *Turiddu's Farewell to His Mother*—"Cavalleria Rusticana"

Mascagni

This impassioned aria is sung near the end of part two of the opera. Turiddu has challenged Alfio to a duel, and now summons his mother from the house, asking her blessing, and beseeching her to be a mother to Santuzza, in case he does not return. [*Lesson XXVI, Part IV.*]

6599 *Élégie*

Massenet

Jules Massenet wrote the incidental music for Leconte de Lisle's antique drama, "Les Érinnyes" in 1873. The drama was not a success, but much of Massenet's music was so popular that he was urged to arrange it in the form of a suite for orchestra. The theme of the Invocation, which was played by the violoncello as Electra poured the libations upon her father's tomb, was so beautiful that Massenet used it also as the melodic material for the famous song, "Élégie."

The blooming spring days of yore.
Have left me for aye,
No more shall the skies smile for me.
My loved one is far away

The birds no longer sing—
The sun is dark as the grave,
All the daylight of my life is gone
Dead is my heart for evermore.

[*Lesson XXXI, Part IV.*]

Analyses

6693 *Closing Scene*—"Don Quichotte"

Massenet

"Don Quichotte," based on the Cervantes story, was one of the last operas by Jules Massenet. It was produced at Monte Carlo in 1910. Henri Cain greatly changed the Cervantes story, making Dulcinea a Spanish Courtesan, who first laughs at Don Quichotte, then realizing his simplicity and true devotion, tells him of her unworthiness and sends him away.

In the last act, Don Quichotte, disillusioned by Dulcinea, and still attended by his faithful squire, Sancho Panza, is in a dense forest. He stands upright against a tree, and even though he realizes death is approaching he still dreams of his magic kingdom. "Take this isle I give thee," he says to Sancho. "It is always in my power to present to you as my gift this isle of dreams." He dies with the name of Dulcinea on his lips. [*Lesson XXXI, Part IV.*]

——* *Fleeting Vision*—"Hérodiade"

Massenet

Massenet's version of the story of Salome and John the Baptist is very different from that of Richard Strauss. A French version of the story is here used.

This aria is sung by King Herod in the second act. He has surrounded himself with his dancers, and has tried in vain to forget the wonderful beauty of Salome, which ever seems to haunt him as a vision. [*Lesson XXXI, Part IV.*]

6604 *Aria*—*Il est doux, il est bon*—"Hérodiade"

Massenet

The opera of "Hérodiade" by Massenet brings to the story of Salome and John the Baptist a love theme not found in the other operas based on this story. In the first act the Princess Salome sings of her infatuation for the prophet in this lovely aria in which she tells of his kindness and goodness to her and of the wonderful religion he brings. [*Lesson XXXI, Part IV.*]

6785 *Legend of the Sagebush*—"Jongleur de Notre Dame"

Massenet

This beautiful aria occurs in the second act of the mystical opera, "The Juggler of Notre Dame." The scene is the study of the Abbey, and the monks have been discussing the merits of their relative arts. After they have gone into the chapel, Jean sadly exclaims, "And I alone have nothing to offer Mary." The cook, Boniface, then tells him the legend of the sagebush, mediæval story, which Massenet has here set to an old folk song.

The tale ran that Mary, fleeing from the vengeance of Herod, sought to hide the holy babe. She appealed to a rosebush to open wide its petals and shield her son, but the rose declined to thus soil her dress. A humble sagebush was more kind, and formed a safe cradle wherein to hide the child Jesus, and so was blessed by Mary. [*Lesson XXXI, Part IV.*]

——* *Farewell, Our Little Table*—"Manon"

Massenet

The opera of "Manon" is one of the most popular works by Massenet, and was the work which established his fame as a dramatic composer. It is based on the famous novel, "Manon Lescaut," by the Abbe Prevost. This aria takes place in the second act, which shows the apartments of Des Grieux and Manon. Knowing that she is planning to leave Des Grieux for the wealthy De Bretigny, Manon arranges with her cousin so that her going from Des Grieux may seem to be an abduction. Yet she still feels a glow of love for Des Grieux, and as she is making her preparations for departure she sees the little table at which so many pleasant meals have been partaken. She sings this aria, "Farewell, Our Little Table." [*Lesson XXXI, Part IV.*]

* In preparation.

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1183 *Il Sogno (The Dream)*—"Manon"

Massenet

Continuing Act II, Des Grieux joins Manon in their apartment and noticing that she has been crying, tries to sooth her by relating a dream he has had, in which he fancied they were living in a humble cottage deep in the forest, happy in wedlock. [*Lesson XXXI, Part IV.*]

1214 *Arias*—"Thais"—*Tell Me I Am Beautiful—Love Is a Virtue* Massenet

These great arias are sung by Thais, the courtesan of Alexandria, in the third scene of Massenet's opera, which is based on the novel "Thais" by Anatole France.

Thais, fearful that she may some day grow old and lose her powers of attraction, sits with her mirror before her and begs the mirror to promise her that she will ever be as beautiful as she is at that moment. This scene is interrupted by the arrival of Athanael, the Cenobite monk of the desert, who comes to reform Thais. She tells him of the power and strength of love in this aria "Love Is a Virtue." [*Lesson XXXI, Part IV.*]

6578 *Te souvient-il du lumineux voyage? (Méditation)*—"Thais" Massenet

The *Méditation*, the most famous melody in this opera, is here used in the last scene, in which Thais lies dying. She has repented of her sins, and has been converted to Christianity. As she recalls the scenes of her conversion, she resigns her self to death. At last the heavens seem to open, and with an ecstatic cry, "Ah! le ciel! Je vois Dieu!" she expires. [*Lesson XXXI, Part IV.*]

1187 *Why Awake Me? (Ossian's Ode)*—"Werther" Massenet

Many authorities consider "Werther" Massenet's best opera. This charming music drama is a French version of Goethe's celebrated tragedy, "The Sorrows of Werther," which was in reality the romantic story of the German poet's own life.

Werther sings the famous ode of the great Gaelic poet Ossian to Charlotte in the third act of the opera. The scene shows the living-room in the home of Albert and Charlotte. Werther comes to bid farewell to Charlotte, and noticing the poems of Ossian on the table, he reminds Charlotte of the happy days, when together they translated the beautiful odes. He sings, and as he finishes both Werther and Charlotte realize their love for each other and that they must make their farewell for eternity.

WERATHER: "Yes, I see! Nothing is changed here—except hearts. Everything is in the familiar place. There is the harpsichord that pleased my merry hours or responded to my sad moods—then your voice accompanied mine. These books—how many times have we bent our heads together over them.

(*Looks at his pistols.*)

"And these weapons—one day my hands sought them. Already I had become impatient for the long, breathless sleep. And here are the poems of Ossian that you commenced to translate. Translate! Ah! how often my dreams have soared on the wings of these poems, and it is thou, dear poet, who often interpreted my feelings! All my soul is there!"

"Oh! wake me not, thou breath of spring,
Thou breath of spring.
Let me dream on, as one who knows
Bleak winter with its chills and snows,

And dreads awakening.
The stranger found me fair to see—
And now—in scorn, he passes me,
To see so sad a thing!"

[*Lesson XXXI, Part IV.*]

Analyses

8080- } *Concerto for Violin (Op. 64) in E Minor*
8083 }

Mendelssohn

The only violin concerto written by Mendelssohn dates from the years 1838 to 1844. It was first played by Ferdinand David at a Gewandhaus Concert in Leipzig in 1845. The concerto follows the regular three movement pattern, the first movement being *Allegro Molto Appassionata*; the second, *Andante*, and the third beginning *Allegretto non troppo* and ending *Vivace*. The violin part is of great beauty and gives the solo instrumentalist a rare opportunity to display his technic as well as his tonal powers. Doubtless Mendelssohn was greatly aided in the writing of this by his friend David. No concerto for violin has ever won such universal popularity with the public. [*Lesson XX, Part III.*]

35829 *He Watching Over Israel*—"Elijah"

Mendelssohn

"Elijah" is regarded as the finest Oratorio written since the time of Haydn. It was first heard at Birmingham, England, August 26, 1846.

Mendelssohn considered "Elijah" to be, "the grandest and most romantic character that Israel ever produced," and it was with this feeling in mind that he began work on this, "the most dramatic of all oratorios."

The musical character of the great Hebrew prophet which Mendelssohn has drawn is that of "a man strong and zealous, full of bitterness and scorn, the antagonist of the rabble, yet borne aloft on the wings of angels."

The lovely chorus "He Watching Over Israel" occurs in the second part of the work. Elijah's plaint of heartbroken discouragement "It is enough, Oh Lord, now take away my life," is followed by a trio for three angelic voices bidding him "Lift Up Thine Eyes," and this tender chorus which promises that "He Watching Over Israel, neither slumbers nor sleeps." [*Lesson II, Part IV; Lesson XII, Part IV.*]

9104 *Hear Ye Israel*—"Elijah"

Mendelssohn

This lovely soprano aria from Mendelssohn's opera "Elijah" occurs at the beginning of the second part of the Oratorio. It is one of the most exquisite dramatic airs for soprano found in the literature of music. [*Lesson XII, Part IV.*]

35873 *Behold God the Lord*—"Elijah"

Mendelssohn

This great chorus occurs in the middle portion of the second part of Mendelssohn's great oratorio, "The Elijah." Elijah, counselled by the angel to "Rest in the Lord," for "He Shall Endure to the End," no longer prays for death, but hopes that the Divine One will make his presence known to him. With a remarkable forceful majesty the chorus then sings "Behold God the Lord passed by." A sudden pianissimo worked up to a mighty crescendo depicts the winds "rending the mountains around," but in the following pianissimo the singers declare that "the Lord was not in the tempest." So, too, in mighty crescendos follow the earthquake and the fire, but "the Lord was not in them." Then in gentle measures the voices announce that "after the fire there came a still, small voice—and in that still, small voice onward came the Lord." This is one of the most dramatic choruses in the whole range of oratorio. [*Lesson VI, Part I; Lesson XII, Part IV.*]

6555 *Oh, Rest in the Lord*—"Elijah"

Mendelssohn

This beautiful air for contralto occurs in the second part of Mendelssohn's oratorio "Elijah." The prophet is discouraged and voices his complaint in the aria "O Lord I Have Labored In Vain." In answer to his cry of despair, the

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voice of the angel is heard breathing comfort and bidding him to rest in the Lord. It is said that Mendelssohn here made use, probably unconsciously, of the tune of the old Scotch ballad, "Auld Robm Gray," for there is a striking similarity in the two themes. The text is: "Oh, rest in the Lord: wait patiently for Him and He shall give thee thy heart's desires. Commit thy ways unto Him, and trust in Him, and fret not thyself because of evil-doers." [*Lesson XII, Part IV.*]

——* *Lift Thine Eyes*—"Elijah"

Mendelssohn

Fleeing for his life from the vengeance of the wicked queen, Jezebel, the prophet, Elijah—hiding in the desert and weary of the struggle to uphold the worship of Jehovah in Israel—prays to die. Three angels visit him in his hiding and bid him take courage and not despair in this inspiring message of hope—"Lift thine eyes unto the hills from whence cometh thy help." This trio for women's voices, has a slow, uplifting melody and unusually fine three part harmony. [*Lesson IV, Part I; Lesson XII, Part IV.*]

6675 } *Overture*—"A Midsummer-Night's Dream"

Mendelssohn

Mendelssohn never wrote an opera, but his music to Shakespeare's comedy, "A Midsummer-Night's Dream," would be sufficient to give him a high place among dramatic composers. The overture was written for a performance of Shakespeare's comedy, which was given by the Mendelssohn family, when the composer was but seventeen years old. Seventeen years later the remainder of the incidental music was written. In its truest sense, this overture belongs to the style of "Concert Overtures," which Mendelssohn later gave to the world. Frederick Weicks thus describes this work:

"The sustained chords of the wind instruments with which the overture opens, are the magic formula that opens to us the realms of fairyland. The busy tripping first subject tells us of the fairies; the broader and more dignified theme which follows, of Duke Theseus and his retinue; the passionate second subject of the romantic lovers, while the clownish second part pictures the tradesmen, and the braying reminds us of Bottom, as the ass. The development is full of bustle and the play of the elves. In conclusion, we have once more the magic formula which now dissolves the dream it before conjured up." [*Lesson XI, Part I; Lesson XVII, Part II; Lesson XXVIII, Part III; Lesson X, Part IV.*]

6676 *Scherzo*—"A Midsummer-Night's Dream"

Mendelssohn

This sparkling fairy Scherzo occurs as an entr'acte to the first and second acts of Mendelssohn's musical setting for "A Midsummer-Night's Dream." This is a dainty and delicate piece of writing for orchestra, being scored for strings, wood-winds, two horns, two trumpets, and kettle drums. The two contrasting themes are used in the regulation two-part dance form. [*Lesson IX, Part III; Lesson XXVIII, Part III; Lesson X, Part IV.*]

——* *You Spotted Snakes*—"A Midsummer-Night's Dream" Mendelssohn

This chorus, sung by women's voices, occurs in the second act of Mendelssohn's setting of "A Midsummer-Night's Dream." The scene is the wood near Athens; and Titania enters with her fairy train. The Queen commands, "Come, now a roundel and a fairy song. * * * Sing me now asleep. Then to your offices and let me rest." The fairies then sing this lullaby. [*Lesson X, Part IV.*]

* In preparation.

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—³ *Intermezzo*—"A Midsummer-Night's Dream"

Mendelssohn

This beautiful number is usually played at the end of the second act of Mendelssohn's setting of "A Midsummer-Night's Dream." Hermia awakes to find Lysander gone, and starts on her fruitless search for him. This lovely movement, which seemingly expresses the conflict of emotions in Hermia's heart, is played by the first violins, which are answered by the flute and clarinet.

The theme then abruptly changes to the semi-comic measures of the "Clown's March," which is here intoned by the bassoons, the clarinets playing in thirds. This prepares the audience for the entrance of Bottom and his fellows, who begin their rehearsal in the woods. [Lesson XXXIII, Part III.] (Optional.)

6677 *Nocturne*—"A Midsummer-Night's Dream"

Mendelssohn

This beautiful Notturmo or Nocturne is the incidental music to be played between the third and fourth acts of Mendelssohn's setting of Shakespeare's "A Midsummer-Night's Dream." The four lovers are lying asleep in the woods, and to the strains of this lovely melody, Puck appears with the remedy that shall straighten out the love tangle and make all happily reunited. The opening theme is one of the most beautiful of all uses for the French horn. The harmony is exquisitely furnished by 'cellos and bassoons. The Coda ending is a charming bit of writing, here given to two flutes. [Lesson XI, Part III; Lesson XV, Part III; Lesson XXVIII, Part III; Lesson X, Part IV.]

6678 *Wedding March*—"A Midsummer-Night's Dream"

Mendelssohn

The great popularity of this "Wedding March" has never been equalled. Mendelssohn wrote the complete music to "A Midsummer-Night's Dream" for a performance given at Potsdam in 1843. There have been few marriages since that date that have not been enhanced by the majestic strains of this noble wedding march. In its original setting, the march occurs between Acts IV and V and leads on to the stage the Duke Theseus, Hippolyta and the four lovers, whose past adventures form the narrative of "A Midsummer-Night's Dream."

The plan of the march is quite simple; following the preliminary trumpet calls, the familiar principal subject is given out fortissimo. This subject is in two parts, each repeated. A contrasting subject in G Major follows, after which the opening march returns. The Trio is followed by a return of the first subject and a Coda based upon the principal theme, the second subject not being heard again. [Lesson XXVIII, Part III; Lesson X, Part IV.]

20804 *On Wings of Song*

Mendelssohn

Originally this charming composition was a song, but it is equally popular as an instrumental composition. It is one of the best beloved of Mendelssohn's short works. The poem is by the great German poet, Goethe. [Lesson X, Part I; Lesson XI, Part I; Lesson XVII, Part II.]

9013 *Overture*—"Fingal's Cave"

Mendelssohn

The Overture to Fingal's Cave sometimes called "The Hebrides" is an excellent example of the Concert Overture, that form of program music which Mendelssohn gave to the world. In 1829 when Mendelssohn was a youth of twenty he made a trip to the British Isles, and was much impressed by the sea cavern known as Fingal's Cave. This cave is on the little island of Staffa, one of the Hebrides group, lying off the coast of Scotland in the Atlantic Ocean. Mendelssohn

* In preparation.

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wrote home to his family of this visit and sent the opening measures of this Overture so that "you may see how extraordinarily the Hebrides have affected me." The Overture was completed three years later and first performed in London in 1832. Notice the use of the two main subjects, of how Mendelssohn has developed them in relation to the "Sonata" form, yet at the same time painting a perfect tone poem of the lonely island with its rocky cave where "the dark green waves form the floor." [*Lesson XVII, Part II; Lesson XXVIII, Part III.*]

H6323 *Be Thou Faithful*—"St. Paul"

Mendelssohn

"St. Paul" was the first Oratorio by Mendelssohn and was begun in his youth, and finished in 1835, when the composer was but twenty-six.

Its first hearing was at Dusseldorf in 1836. During this period when the composer was working on this oratorio, he lost his father and he felt that his own feelings of sadness and tenderness were reflected in this score.

Mendelssohn's family were of Jewish parentage, but were converts to Christianity. Therefore it was but natural that the story of Saul of Tarsus, who became the St. Paul of the Church, should have made a strong appeal to Mendelssohn. He selected his own words from the Bible. This famous aria "Be Thou Faithful Unto Death" is sung by Paul as his farewell to the people of Ephesus. It is an aria of great beauty and strength. [*Lesson XII, Part IV.*]

H6271 *But the Lord is Mindful of His Own*—"St. Paul"

Mendelssohn

This great aria for contralto is one of the favorite oratorio selections which finds its way to the concert stage. In its original setting it occurs in the first part of the oratorio "St. Paul," the first work in this form which Mendelssohn gave to the world. After the martyrdom of St. Stephen, Saul appears "breathing out threatenings and slaughter" against all the Apostles. His aria is followed by the voice of comfort from the contralto.

RECITATIVE:

And he journeyed with companions toward Damascus, and had authority from the High Priest that he should bring them bound, men and women, unto Jerusalem.

ARIA:

But the Lord is mindful of His own,
He remembers His children;
Bow down before Him ye mighty
For the Lord is near us.
Yea the Lord is mindful of His own,
He remembers His children.

[*Lesson XII, Part IV.*]

20195 *Spring Song*

Mendelssohn

This popular short composition is the last work in Book V, of Mendelssohn's "Songs Without Words." These pieces for pianoforte were Mendelssohn's expression of the romantic use of the principle of poetic thought. Although these works bear titles and are, in a certain sense, programmatic, in that they have imitative effects freely employed, they are not in the modern sense "program music." In form, this composition follows the regular song pattern. [*Lesson XVII, Part II.*] (*Optional.*)

68730 *National Airs of Mexico*

Mexican

This is a very attractive arrangement by Rafael Gallindo of some of the most characteristic melodies of Mexico with an introduction and connecting snatches of Mexican melodies. Part I contains three main selections: (1) El Jarabe (A pop-

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ular dance); (2) Guayito (The gourd); (3) Las Mañanitas (Morning Serenade). Part II contains (1) Marcha Zaragoza (General Zaragoza's March); (2) Las Margaritas (The Daisies); (3) El Periquito (Little Parrot); (4) El Sombrero Ancho (The Wide Sombrero); (5) El Durazno (The Peachtree); (6) Himno Nacional (Mexican National Hymn.)

Particular attention should be given to the *Jarabe*, also called *Jarabe Tapatio*, from Guadalajara, on the west coast where it is danced. This is danced by a couple, the man, called "Charro" or cowboy, and the girl called "China Poblana" or Pueblo girl. The man wears typical cowboy costume with a large, ornamented sombrero, while the girl wears a brilliantly colored costume with scarf and fancy slippers. The dance pantomimes a courtship, the man encircling the girl, keeping time with his boots. The girl first repels, and finally accepts the advances of her partner, who then throws his sombrero before her; the girl then performs the quickened steps of the dance around the brim of the sombrero. The last part of this dance is not heard on this record, but is available in fuller form on record No. 79174. [*Lesson XXI, Part I.*]

1080 *Pregúntales a las estrellas (Go, Ask the High Stars)* Mexican

One of the most beautiful and characteristic of the folk songs of Mexico. A lover pleads with his beloved to ask the stars, the river, the country lanes, the flowers, and all nature to witness how he is dying for her love. The words in Spanish are:

Pregúntale a las estrellas
Si por la noche me ven llorar,
Pregúntales si no busco
Para quererte le soledad.
Pregúntale al manso río
Si él llanto mío no ven correr,
Pregúntale a todo el mundo
Si no es profundo mi padecer.
No olvides nunca que yo te quiero
Y por ti muero loco de amor.

A nadie ames, a nadie quieras
Oye las quejas del corazón.
Pregúntales a las flores
Si mis amores les cuento yo
Cuando la callada noche,
Su negro broche por fin cerró.
Pregúntales a las aves
Si es que no sabes
Lo que es amor.
Pregúntale al verde prado
Si no he luchado con el dolor.
Mujer hermosa, flor de las flores,
Por qué no vienes a consolar
Al que suspira por tus amores,
Mira que el alba despunta ya.

[*Lesson XXI, Part I.*]

1141 *La Golondrina* Spanish-Mexican

La Golondrina (The Swallow) was written by Narciso Seradell, a Spanish composer. It is a curious fact that this song has been taken to heart by the entire population of Mexico, where it has assumed a national importance. Someone has called it the Mexican "Home, Sweet Home." It is a song dealing with birds and their poetic usefulness in carrying messages to loved ones. The words in Spanish are:

Aben Amed al partir de Granada
Su corazón desgarrado sintió,
Y allá en la vega al perderla de vista
Con débil voz su tormento expresó.

Mansión de amores, celestial paraíso.
Nació en tus senos y mil dichas gocé,
Y hoy al partir a lejanas regiones
Ay! nunca más, nunca más, te veré!

[*Lesson XXI, Part I.*]

20384 { *Cielito Lindo—Waltz* } Mexican { *Medley of Mexican Dances* }

The formation of the Orquesta Tipica Mexicana is due to the efforts of President Obregon of Mexico, who gathered together the best performers he could find amongst Mexican musicians, and particularly upon those instruments which

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are typically Mexican. The orchestra was formed in 1920, was supported by government funds, and became the official Presidential orchestra until the advent of General Calles to the Presidency. Government support having been withdrawn, the orchestra made several trips to the United States, touring the East in 1926-7, under the conductors Torreblanca and later, Briseño, where the organization placed itself upon a substantial footing. Besides the string section of first and second violins, violas, cellos, double basses, and harp, the instruments include some unusual native instruments, including salterios (Psalteries), stringed dulcimers plucked by pointed rings attached to the player's fingertips. Another instrument is the *Bajo sexto*, or large bass guitar; there also are bandolons, or large mandolins, with 24 strings, which carry the air, and a set of marimbas. Two instruments are very unusual; the *Teponastli*, an instrument of carved ebony, split in such a manner that when struck with rubber hammers it produces a sound like beating upon a hollow log. This instrument has descended from the Aztecs who used it to accompany their religious chants. The other is the *Gurro*, a notched gourd, over which is drawn a small piece of ivory to produce a peculiar rasping sound to accent the syncopation. This is likewise an original Aztec instrument to accompany dancing. The orchestra here plays the famous waltz written by a blind Mexican street singer, and brought into the United States from Cuba about five years ago. Particular attention should be brought to the trio part for marimba, the instruments here played being considered the finest of their kind in the world. The Mexican dances on the other side exhibit the style of interpretation, as well as the color of the various instruments mentioned above. [Lesson XXI, Part I.]

78586 { *La Norteña (Girl from the North)*—(Vigil y Robles) } Mexican
 4035 { *La Borrachita (The Little Tippler)*—(Esperón) }

Two very popular songs, the first a canción, the second a Mexican danza. The composer of the first, Eduardo Vigil y Robles, is a gifted composer having produced a number of songs of great popularity in Mexico and the United States. Señor Robles has conducted both of the above records, the first sung by a selected chorus of mixed voices with orchestra accompaniment. The words in Spanish are:

LA NORTEÑA

Tiene los ojos tan zarcos
 La norteña de mis amores
 Que se mira dentro de ellos
 Como que tienen destellos
 De las piedras de colores.

Cuando me miran contentos
 Me parecen jardín de flores
 Que se van a deshacer
 Linda, no llores!

Verdes son, como el monte en la falda,
 Verdes son, de color de esmeralda
 Sus ojitos me miraron
 Y esa noche me mató con su mirada.

Yo no sé lo que tienen sus ojos.
 Si me ven con las luces del querer
 Y si lloran me parece
 Que se van a deshacer.
 Linda, no llores.

LA BORRACHITA

Borrachita me voy para olvidarle
 Le quero mucho él también me quiere.
 Borrachita me voy hasta la capital
 Pa servir al patrón
 Que me mandó llamar anteayer.

Yo le quise trner, dijo que no,
 Que si había llorar pa que volver.
 Borrachita me voy hasta la capital
 Pa servir al patrón
 Que me mandó llamar anteayer.

[Lesson XXI, Part I.] (Optional.)

6138 *O Paradiso*—"L'Africaine"

Meyerbeer

Grove says that "L'Africaine" is "the most purely lyrical of any Meyerbeer opera." This lengthy opera was not produced until after the death of its composer although he worked on it for nearly thirty years.

The story centers on an actual historical character, Vasco di Gama, the Portuguese navigator, but the adventures the opera narrates would make a motion

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picture scenario writer wild with envy. Although the opera has many effective and theatrical situations there are countless absurdities in both plot and action. The greatest tenor aria in this work is "O Paradiso" sung by Vasco in the fourth act. He is a captive and is to be brought before Selika to be sentenced to death. For a few moments he is left alone with the guard and he improves this opportunity by singing: "Hail! fruitful land of plenty, an earthly paradise thou art. O Paradise on earth." [*Lesson XIV, Part IV.*]

——* *Lulled in My Arms*—"L'Africaine" Meyerbeer

Thus beautiful soprano aria occurs in the Second Act of "L'Africaine." Selika, a princess of Africa, now the captive of Vasco di Gama, watches over her master in prison. Vasco has been put in the Prison of the Inquisition by his rival, Don Pedro. As he sleeps, Selika sings to him this lullaby of her own land. [*Lesson XIV, Part IV.*]

1174 *Shadow Song*—"Dinorah" Meyerbeer

Although rarely heard today, the opera of "Dinorah" gives a remarkable opportunity for the coloratura soprano to show her vocal powers. The heroine of the story, Dinorah, becomes demented, because she fears her lover has deserted her. Accompanied by her goat, she wanders about the country, searching for her beloved one. The "Shadow Song" occurs as the opening scene of the second act. It is moonlight in the woods. Thither comes Dinorah, and as she dances with her shadow, she sings this beautiful coloratura aria. (For words, see "The Victrola Book of the Opera.") [*Lesson IV, Part I; Lesson XXI, Part II; Lesson XIV, Part IV.*]

20637 *Fackeltanz (Torch-Dance)* Meyerbeer

The Fackeltanz (Marche aux Flambeaux) is a torchlight procession, which has survived from the old medieval tournaments. The procession marches around the hall and passes through many interesting ceremonies during the playing of the march, which, in character, is very much like the Polonaise. Meyerbeer wrote four of these compositions, the first being composed for the marriage of the King of Bavaria, in 1846. Although this record is made by band instead of orchestra, the original is heavily scored for the brass choir, hence much of the real character of the piece is here retained. The remarkable use of the tuba, which here gives the theme of the trio, should be noticed especially. [*Lesson XIII, Part III; Lesson XVI, Part III.*]

H6173 *Marcello's Air*—"Piff! Paff!"—"Les Huguenots" Meyerbeer

One of the greatest basso arias in all operatic literature is Marcello's aria "Piff! Paff!" which occurs in the first act of Meyerbeer's spectacular opera "The Huguenots." Marcello, the servant of Raoul de Nangis, a Protestant gentleman, in this old Huguenot song sings a warning against the "wiles of women" and the "snares of Rome." [*Lesson XXI, Part II; Lesson XIV, Part IV.*]

6005 *Farer Than the Lily*—Romanza—"Les Huguenots" Meyerbeer

This beautiful tenor aria is one of the gems of Meyerbeer's "Les Huguenots." It occurs in the first act, the scene of which takes place in the apartment of the Count de Nevers. Raoul de Nangis tells the story of a fair one whom he rescued in an encounter. Note the use of the viola as an obbligato instrument. [*Lesson IV, Part III; Lesson XIV, Part IV.*]

* In preparation.

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———* *Nobil Signor, Salute!*—“*Les Huguenots*”

Meyerbeer

This is the brilliant number sung by Urbain, page to Queen Marguerite de Valois, in Meyerbeer's historical opera. The composer first wrote the part for soprano, but later changed it to contralto for Alboni, a famous contralto, who took the part in London. The aria is sung in the banquet scene at the house of Count de Nevers, when the page delivers a letter from the queen to Raoul, a Huguenot gentleman. [*Lesson XIV, Part II.*]

H6173 *Benediction of the Swords*—“*Les Huguenots*”

Meyerbeer

One of the greatest concerted numbers for basso and chorus is the famous “Benediction of the Swords,” from Meyerbeer's “*Les Huguenots*.” The selection occurs in the fourth act, in a room in the home of Count de Nevers. Valentine is surprised by the arrival of her lover, Raoul, but he is forced to hide behind some tapestries, on the arrival of several Catholic noblemen, who come to acquaint the Count with the details of the plot of St. Bris for the St. Bartholomew Massacre. The conference is brought to its conclusion with the thrilling consecration of the swords, sung by St. Bris and the conspirators. [*Lesson XXI, Part II; Lesson XIV, Part IV.*]

6531 *Aria—Ah! Mon Fils*—“*Le Prophète*”

Meyerbeer

“*Le Prophète*” was produced in Paris, in 1849, thirteen years after its predecessor, “*Les Huguenots*.”

The scene of the opera is laid in Holland, in 1534; the story is of John of Leyden. This great aria for contralto takes place in the second act and is sung by Fides to John, following the scene where he is obliged to give up his betrothed, Bertha, in order to save his mother's life. [*Lesson XXI, Part II; Lesson XII, Part IV.*]

20150 *Coronation March—Le Prophète*

Meyerbeer

This great Coronation March occurs at the opening of the second scene of the fourth act of Meyerbeer's opera, “*Le Prophète*.” The action takes place in Munster Cathedral, which is gorgeously decorated in honor of the great event, which will crown the prophet as king. Pealing bells, solemn chanting, and a great, pompous procession escort John, the “*Prophète*” to the Cathedral. [*Lesson XII, Part III.*]

1272 *Minnelied (Love Song)*

Minnesinger

The Minnesingers, or poet-knights, flourished in Germany in the twelfth and thirteenth centuries. Their song, called “*Minnelied*” resembled the “*Chanson*” of the Troubadours of southern France, who flourished in the same period. Sometimes the singer was of noble birth; sometimes he was only a poor poet, traveling from castle to castle, with his lute or fiddle, and entertaining the Lord of the castle and his family and retinue with love songs, which were both soothing and flattering. As many of the Minnesingers were known to be illiterates, these songs were doubtless originally sung from memory. Longfellow has commemorated one of the most famous of the Minnesingers in his poem “*Walter von der Vogelweide*.” Another famous poet knight was Heinrich von Meissen, called “*Frauenlob*,” from his songs in praise of women. Perhaps the most familiar name is Wolfram von Eschenbach, whom Richard Wagner has immortalized in his opera “*Tannhäuser*.” The principal action of this opera revolves about a contest

* In preparation.

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of the Minnesingers held at the Wartburg Castle in Eisenach. Wagner received his inspiration from songs such as this, and has used snatches of the same melody throughout his opera. This record is sung in German, with piano accompaniment. It is one of the most interesting survivals of the German age of chivalry. [*Lesson IV, Part II.*]

———* *Summertime*

Minnesinger

This song is attributed to Neidhart von Reuenthal, a famous Minnesinger of the thirteenth century.

Welcome lovely summertime
With thy wealth of happy flowers
Which light-footed May has brought
So swiftly through the hours

Copy't Oliver Ditson Co.

[*Lesson IV, Part II.*]

H606 *Rigaudon*

Monsigny

Pierre Alexandre Monsigny (1729-1817) was the composer of many operas during the late eighteenth century. His works are now practically obsolete, although Monsigny is still regarded as one of the founders of the Opéra Comique. His melody is always clear and beautiful, though he was sadly deficient in theory and technic. The Rigaudon, a favorite court dance of France, is a four-part form of which the third is very short. [*Lesson XXIII, Part III.*]

21747 *Ecco puch'a voi ritorno*—"Orfeo"

Monteverde

The first opera by the Venetian composer, Claudio Monteverde, is based on the ever-popular legend of Orpheus and Eurydice. This work, known as "Orfeo," was produced in Mantua, but seven years after the presentation in Florence of Peri's and Caccini's "Eurydice." Monteverde's text was by Alessandro Striggio, and at the special command of the Duke of Mantua, the libretto was published, that the audience might follow the text. The orchestra of Monteverde's was far more imposing than that of the Camerata, and a greater freedom of melody and a more pronounced dramatic feeling was the natural result. Also, Monteverde himself was a greater master of the dramatic possibilities of music than either Peri or Caccini. The opportunities of the Venetian instrumental school aided him in a larger comprehension of the musical expression for passion and agitation. However, he realized that "the word is the mistress, not the slave of music," and the simple treatment of this great aria, sung by Orfeo when he realizes that Eurydice is forever lost to him, is an excellent proof of Monteverde's dramatic strength.

After hearing this exquisite aria one realizes anew the strength of Gluck's assertion that "simplicity and truth are the sole principles of the beautiful in art." [*Lesson III, Part IV.*]

———* *Tu se' morta (Thou Art Dead)*—"Orfeo"

Monteverde

This remarkable aria is sung by Orfeo when he realizes that he has lost his beloved Eurydice forever. One is reminded of the old adage, "There is nothing new under the sun," as one listens to this tragic short aria, in which the tones speak the heartbroken grief of the bereaved husband. Has modern music gained a freer expression for the same grief? One feels here all the pathos and tenderness which music possesses. It is easily seen where Gluck obtained the model of his famous aria, "I Have Lost My Eurydice." [*Lesson III, Part IV.*] (*Optional.*)

* In preparation.

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E 405 *Now Is the Month of Maying—Old English Madrigal* Thomas Morley

Thomas Morley, the early English composer (1557-1603), was a pupil of Dr. William Byrd, the most learned musician of Queen Elizabeth's age. Morley was organist of St. Giles church in Cripplegate, and later in St. Paul's Cathedral. His works include sacred music as well as many madrigals and ballads, including several which Shakespeare used in "As You Like" and "Twelfth Night." Morley's name appears with that of Shakespeare in the assessment book of that time, and there is every reason to believe that the two were personal friends. [*Lesson XXXV, Part I; Lesson VI, Part II.*]

C1210 *Malagueña from "Boabdil"* Moszkowski

Moritz Moszkowski (1854-1925) was a Polish gentleman of wealth who became known first as a concert pianist. He was, however, so nervous that he was forced to give up the career as a virtuoso and devoted himself to teaching and composition. Most of his works were for his chosen instrument, the pianoforte, but he wrote some larger forms. The opera "Boabdil" was produced in Berlin in 1892. The most exceptional part of this work was the Moorish Ballet of which this Malagueña is the most outstanding selection. The Malagueña is one of the Spanish dances which shows the influence of the Moors. It is called the Fandango in certain parts of Spain. [*Lesson XIV, Part I.*] (Optional.)

1237 *In the Town of Kazan—"Boris Godounow"* Moussorgsky

Modest Moussorgsky (1839-1881) is considered by the Russians as the greatest genius of the Neo-Russian School. His opera, "Boris Godounow," certainly proves him to be a remarkable exponent of modern dramatic genius coupled with the Russian national feeling. This work, which is a musical setting of Pushkin's mighty historical drama, "Boris Godounow," was arranged in operatic form by Moussorgsky himself. It is more like a series of historical tableaux than a connected drama, but the music welds the work together into a unity which is surprising when one attempts to analyze definitely each scene.

Pushkin's story is based on historical fact, and tells of the condition of Russia after the death of the insane, cruel "Ivan the Terrible." His son, Feodor, the weak-witted heir to the throne, is ruled by Boris Godounow, his brother-in-law and regent. The little child Dimitri alone stands between Boris and the throne. The murder of Dimitri is so cleverly arranged that Boris is able to free himself from the suspicions of the people, and on the death of Feodor, Boris becomes Tsar of Russia. Overcome by remorse, his mind gives way just as the people, led by the monk Gregory and a Polish prince, who poses as the dead Dimitri, advance on Moscow. Death brings welcome relief.

This half-savage, whimsical song occurs in the second act of the opera, where Varlaam, a monk of quite unchurchly attributes, sits drinking vodka at an inn door, recounting the terrors of the razing of the town of Kazan. Chaliapin, too, was born in Kazan and so sings the rousing music understandingly. The words begin:

Long ago at Kazan where I was fighting,
Tsar Ivan sat feasting with his leaders.
There the Tartar horde he harried,
Spared not man, nor maid unmarried.
Then Russia knew fine times!
Near and nearer drew Ivan
About the walls of Kazan.

[*Lesson XXV, Part II; Lesson XXXIII, Part IV.*]

Analyses

9400 Coronation Scene—"Boris Godounow"

Moussorgsky

A mighty concourse of people has assembled in the great courtyard of the Kremlin, Moscow; they are waiting for the new Czar, Boris, to appear upon the Red Staircase which leads from the Czar's apartments. At last Boris appears in rich imperial vestments; he is greeted with joyful acclamations and merry peals of Moscow's many bells. The new Czar shows the effects of strain and worry which he voices in a solo part, where he asks divine guidance in shouldering the responsibilities of the nation's rule. He passes, with the stately procession of Boyars across the stage, and into the Cathedral. This is the second scene in the opera, and presents in music and costume, and choral richness, one of the most colorful performances in all Russian opera. [*Lesson XXXIII, Part IV.*]

H76031 *Finale, Act III*—"Boris Godounow"

Moussorgsky

This great duet occurs as the finale to Act III, which takes place in Poland. In the garden of the castle of Sandomire, Marina, the young Polish princess, sees herself in fancy on Russia's throne as the bride of the false Dimitri. In this duet Marina inspires her lover to assert his rights and snatch the Russian throne from the imbecile Tsar, Boris Godounow. [*Lesson XXXIII, Part IV.*]

6724 *Farewell of Boris*—"Boris Godounow"

Moussorgsky

This great aria occurs at the end of the fourth act of the opera "Boris Godounow." The scene takes place in the Kremlin where the Duma of the Nobles is holding a special session to plan the downfall of the pretender Dimitri. Boris enters the chamber babbling in horror and quite beside himself, but soon becomes again the dictator as he takes his seat upon the throne. After Pimen, the old monk, tells his story of his vision of the murder of Dimitri, Boris falls unconscious, but revives after a few moments and sings this tragic farewell in which he tells his son how a true King should reign. [*Lesson XXXIII, Part IV.*]

—* *Quartet in D Major—Andante*

Mozart

This Andante is the second movement in the first Quartet for strings written by Mozart. It is said that the work was composed to while away some weary hours during one of Mozart's concert tours to Italy, where the youthful genius was then startling all the courts by his virtuosity. It is quite Italian in its character, and this is particularly noticeable in the wonderful melody of the second part of this beautiful Andante. [*Lesson XXVI, Part III.*]

—* *Quartet in D Minor—Minuet*

Mozart

One of the most original and buoyant of the minuets which Mozart, following the example of Haydn, used in his string quartets. The viola is prominent at the beginning, where the rhythm seems to take on new phases with every change of accent. The theme is decorated and embellished as only Mozart could develop it, in fact the entire movement is a natural expression of his happy personality. [*Lesson XXVI, Part III.*]

1193 *Turkish March*

Mozart

This little piece was originally the closing number of an early piano sonata which Mozart wrote in 1779. It was called "In the Turkish Style," or "alla Turca" because the accompaniment represents the Turkish drums, cymbals and crescent (a curious Turkish instrument of percussion.) [*Lesson XIII, Part II: Lesson XXI, Part III.*]

* In preparation.

Analyses

20345 *Fantasia in D Minor*

Mozart

Composed in the classical style, with typical *crescendos* and pronounced melody, this composition opens simply, and builds up in tempo in the second part, until, preluded with several brisk runs, it breaks into the main theme enlivened by a charming trill, to end with *fortissimo* chords. [*Lesson XXI, Part III.*]

1199 *Menuett—"Don Giovanni"*

Mozart

No composer ever wrote more perfect examples of the minuet than did Mozart, and this minuet from "Don Giovanni" is considered his best. Although he used the form of his master, Haydn, Mozart's minuets are a much more faithful reproduction of the stately court dance than are the rollicking minuets of good "Papa" Haydn. With Mozart, all the tenderness, and grace and charm of court life is felt, in contra-distinction to the homely gaiety of the common folk as reflected in Haydn's minuets. [*Lesson XIII, Part II; Lesson XXIII, Part III; Lesson VIII, Part IV.*]

7076 *Batti, batti, un bel Masetto—"Don Giovanni"*

Mozart

Zerlina, wife of the peasant Masetto, has been accused of encouraging the attentions of the professional lover, Don Giovanni. In this lovely aria, she is pleading and coaxing her husband to forgive and trust her, as her heart, in spite of appearances, belongs to him. [*Lesson VIII, Part II.*]

1308 *Dalla sua pace (Her Peace to Cherish)—"Don Giovanni"*

Mozart

This beautiful aria for tenor is sung by Ottavio, the lover of Donna Anna, in the first act of Mozart's opera, "Don Giovanni." The scene is the countryside near the palace of Don Giovanni. Donna Anna recognizes in the voice of the false Don, the slayer of her father and denounces him in a very remarkable scene. This is followed by this exquisite air for tenor which Ottavio sings to console her.

"Her peace to cherish, shall be my achieving. For all joy will perish, if she be grieving." [*Lesson VIII, Part IV.*]

1308 *Il mio tesoro (To My Beloved)—"Don Giovanni"*

Mozart

This exquisite and most truly Mozartean tenor aria is sung by Don Ottavio in the second act of "Don Giovanni." Ottavio, seeking ever to comfort the bereft Donna Anna, begs her in this aria, to fly with him and in his love to forget the evil treachery of Don Giovanni. This is considered one of the most exquisite melodies Mozart ever wrote, and it is also regarded as a masterpiece of vocal writing. It has been called "the supreme test" for the tenor voice. [*Lesson VIII, Part IV.*]

1285 { *Nella Bionda (The Fair One)—Don Giovanni* *Madamina! Il Catalogo (Madame the Catalogue)—"Don Giovanni"* } Mozart

These remarkable arias for basso are sung by Leporello, the servant of Don Giovanni, to Donna Elvira. This scene, which is one of the most humorous found in any opera, takes place in the second scene of the first act of Mozart's "Don Giovanni." The curtain rises on a desolate spot in a mountain road. Don Giovanni and Leporello hide in an old inn as a carriage approaches. Seeing that there is a beautiful lady inside it, Don Giovanni comes forward, but on recognizing that it is Donna Elvira, a fair one whom he has deserted, he quickly retreats, leaving Leporello to make explanations. Leporello, to appease the lady's wrath, begins

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this great aria in which he flatters her. Then to hold her attention that Don Giovanni may escape, he sings the great air, which is generally known as the Catalogue Song. This is one of the most remarkable airs ever written. It is filled with the grace and sentiment so characteristic of Mozart, yet it well portrays the character of Leporello, the braggart, who here recounts all the amorous adventures of his master: two thousand and sixty-five in all. [*Lesson XIII, Part II; Lesson VIII, Part IV.*]

4027 *O Isis and Osiris (Chorus of Priests)*—"Magic Flute" Mozart

This great chorus is one of the greatest choral compositions Mozart ever wrote. It is sung by the Priests of Isis in that strange, fanciful opera, "The Magic Flute." [*Lesson VIII, Part IV.*]

118023 *Là ci darem la mano (Thy Little Hand)*—"Don Giovanni" Mozart

The charm and grace of Mozart's melody is well illustrated in this beautiful duet, sung by the Spanish Don and Zerlina, in the first act of Mozart's opera, "Don Giovanni." This is one of the best examples of dialogue duet to be found in all operatic literature. [*Lesson VIII, Part IV.*]

11818 *Dch vieni alla finestra (Open Thy Window)*—"Don Giovanni" Mozart

This charming serenade is sung by the amorous Don in the second act of Mozart's lovely opera, "Don Giovanni." [*Lesson XIII, Part II; Lesson VIII, Part IV.*]

7076 *Voi che sapete (What Is This Feeling?)*—"The Marriage of Figaro" Mozart

The Page's Song from Mozart's charming "The Marriage of Figaro" has ever been a popular concert number. In its actual dramatic setting it is sung by Cherubino, the page to the Countess, in the first act of the opera. Notice should be taken of the fact that Mozart has here employed the simple ballad form, while the accompaniment on the strings, pizzicato, is in imitation of the guitar. [*Lesson XIII, Part II; Lesson VIII, Part IV.*]

6642 *Invocation*—"The Magic Flute" Mozart

"The Magic Flute" was the last opera by Mozart to be produced. It is the most extraordinary work that has ever been given to the world, for although set to a libretto which is absolutely ludicrous, the beauty of the music has caused this opera to be regarded as one of Mozart's finest musical achievements.

This Invocation occurs at the opening of the second act; the scene shows the abode of Sarastro, the High Priest of Isis, and his voice is heard as he invokes the aid of the mighty goddess in this great basso aria. [*Lesson I, Part I; Lesson XIII, Part II; Lesson VIII, Part IV.*]

35768 *Gloria*—"The Twelfth Mass" Mozart

Mozart wrote fifteen masses for the Catholic Church service. The Gloria occurs in the mass at the end of the Kyrie, and is the hymn "Gloria in Excelsis." This was probably of Eastern origin, although it has been in the Western Roman Church since the early days. [*Lesson VI, Part I; Lesson XIII, Part II.*]

Analyses

Requiem Mass:

- | | | |
|-------|---|--------|
| D1147 | $\left\{ \begin{array}{l} \textit{Requiem Aeternam} \\ \textit{(a) Kyrie Eleison (b) Dies Irae} \end{array} \right\}$ | Mozart |
| D1149 | $\left\{ \begin{array}{l} \textit{Agnus Dei (b) Lux Aeterna} \\ \textit{Cum Sanctus} \end{array} \right\}$ | Mozart |

Mozart left this, his last work, unfinished at the time of his death in December, 1791. A stranger had commissioned him in July of that year, to write a Requiem Mass for an unknown person, pledging Mozart to secrecy in the matter. The work was begun, but interrupted many times by other commissions. His failing health and increasing melancholy convinced the overworked composer that he was writing his own requiem. Death came, and Mozart's pupil, Susmayr, completed the unfinished accompaniment.

In the first record given above (recorded in Queens Hall, London), the Philharmonic choir, under C. Kennedy Scott, sings the great choral passage of the first part, which Mozart himself completed. The second record contains the closing movements of the work. [*Lesson XII, Part IV.*]

- 9116 *Symphony in G Minor—Allegro molto (First Movement)* Mozart

One of the most beautiful works in symphonic literature is the Symphony in G Minor by Mozart. It dates, as do the E Flat Major and the C Major (Jupiter) symphonies, from the summer of 1788. It seems almost incredible that in the space of two months three great works of such magnitude could have been conceived and written. Although Mozart composed forty-nine symphonies, his fame as a symphonist rests on these three alone. The G Minor Symphony was written in ten days—July 15 to 25. In its original scoring the orchestra consisted of one flute, two oboes, two bassoons, two horns, and strings. Later, Mozart added clarinets also.

Schubert, speaking of this symphony, said: "You can hear the angels singing in it." Every great composer since Mozart's day has revered this beautiful work. The first movement is in the orthodox sonata form, save that the first subject begins at once, without the slow introduction. This theme is given by the violins, with accompaniment by the violas. The transitional passage to the second subject is of interest as showing Mozart's genius in invention. The second subject, in B Flat Major, is announced by the strings and instantly taken up by the oboe and bassoon. The first subject is given a short re-development before the repetition of subject matter. The Free Fantasia then begins. This is a development of the material of the first subject. The Recapitulation restates the themes practically as they were first presented, save that the transitional passage is considerably lengthened, and that the second subject returns in the key of G Major. The Coda is based on the material of the first subject.

(Analysis of the symphony in its entirety is here given. Students should, if possible, follow these records with small scores.) [*Lesson XIII, Part II; Lesson XXV, Part III.*]

- 9117 *Symphony in G Minor—Andante (Second Movement)* Mozart

The second movement of Mozart's G Minor Symphony follows the pattern of the sonata form. The first subject, given by the strings, is of an agitated, fluttering character. In contrast is the more melodic second subject, also given by the strings. The Development, or Free Fantasia, is very short and deals principally with the first subject. The Recapitulation brings back both subjects in the orthodox fashion. [*Lesson XIII, Part II; Lesson XXV, Part III.*]

Analyses

9118 *Symphony in G Minor—Minuetto (Third Movement)* Mozart

The third movement of Mozart's G Minor Symphony is one of the most popular minuets ever written. Like the Minuet from "Don Giovanni," it is an almost perfect example of this charming three-part dance form. The theme of the Trio in G Major is first given by the strings *pianissimo*, being continued first by the wood-winds, then by the horn. The character of this Trio is in marvelous contrast to the Minuet, which is repeated at the close of the Trio exactly as it was first heard. [*Lesson XIII, Part II; Lesson XXV, Part III.*]

9118 *Symphony in G Minor—Allegro assai (Finale)* Mozart

The Finale of Mozart's G Minor Symphony brings back the agitated, passionate character of the opening movement. This also follows the outlines of the Sonata form. The principal subject consists of sixteen measures, divided equally, each part being repeated. The second subject, given by the strings, is in B Flat. The first subject is again heard, now in the wood-winds. The Development is chiefly concerned with the opening theme of the first subject. This is followed by the orthodox Recapitulation. [*Lesson XIII, Part II; Lesson XXV, Part III.*]

9201- } *Symphony in C Major—"Jupiter"* Mozart 9204 }

The last symphony by Mozart is known as the "Jupiter" Symphony. This is the final work in the set of three symphonies which were written in the summer of 1788. These were the symphonies in E Flat, G Minor and C Major. No one knows why this last work is always termed "Jupiter."

The symphony opens without the customary slow introduction with a statement of the first subject, *Allegro vivace* (C Major). Note the contrast between the two vigorous *ff* measures and the two contrasting ones *pp*. This theme is repeated and given a short development before the second subject in A Major is heard in the strings. Sir George Grove says of this theme, "it is as gay as gay can be, just as if intrigues and cabals, debts, illness and disappointment, poor Mozart's daily bread, had no existence whatever." The two subjects are repeated and the development or Free Fantasia begins with a sudden modulation from G Major to E Flat Major. The recapitulation brings back the two main subjects, practically as they were first heard, save that the second subject is now in C Major. A short Coda brings the movement to a conclusion.

The second movement, *Andante Cantabile*, also follows the sonata form pattern. It begins with a lovely theme sung by the muted strings, which is followed by a subsidiary theme in C Minor. The second subject is stated by the oboes with a broken chord accompaniment by the second violins. The subjects are then repeated and the development and recapitulation follow in the regular order. A short Coda brings the movement to an end.

The third movement, *Allegretto*, is one of the greatest Minuets that Mozart ever wrote. The first theme stated by the first violins is an exquisite melody, and the passage between the wood-winds and strings heard in the Trio should also be noted.

The Finale, *Molto allegro*, opens with a short subject of but four notes, which was taken from an old church hymn. This theme Mozart had previously used in several other compositions. The second theme is stated by the strings and wood-winds and on its conclusion the first subject is given an elaborate fugal development. The strings introduce the second subject which is also given a remarkable contrapuntal development. The Recapitulation brings back both subjects in a brilliant manner. [*Lesson XIII, Part II.*]

Analyses

19743 { *Joshua Fit de Battle ob Jercho*
Bye and Bye

Negro Spirituals

These two spirituals are excellent illustrations of the Negro songs of the "Upper South." They are jovial and almost gay in their swinging rhythmic melody. [*Lesson XXXVI, Part I.*]

19742 { *Steal Away*
Were You There

Negro Spirituals

There are no more beautiful examples of the deep religious feeling of the Negro Spirituals of the "Lower South" than these two exquisite songs. "Steal Away to Jesus," sung in its simple, almost primitive harmony, is one of the most remarkable illustrations of the possibility of religious musical expression.

"Were You There When They Crucified My Lord?" is a sincere yet dramatic outpouring of grief over the passion of the Saviour. [*Lesson XIV, Part I; Lesson XXXVI, Part I.*]

35770 *Swing Low, Sweet Chariot*

Negro Spiritual

No Negro spiritual has ever attained greater popularity than has "Swing Low, Sweet Chariot." Originally this was a song of the "Lower South," but it spread all over the country and became the best known "Slave Song" of the North among the white people.

It is a typical example of that faith in God which was ever a striking characteristic of the uneducated Negro of slave days. It is regarded by musicians as one of the most beautiful folk songs found in the musical literature of any people. [*Lesson XXXVI, Part I.*] (*Optional.*)

20520 { *Good News*
Live a-Humble

Negro Spirituals

Booker T. Washington says: "The plantation songs known as 'The Spirituals' are the spontaneous outburst of intense religious fervor, and had their origin chiefly in the camp-meeting, the revival, and in other religious exercises. They breathe a childlike faith in a personal Father, and glow with the hope that the children of bondage will ultimately pass out of the wilderness of slavery, into the land of freedom. There is in these songs a pathos and a beauty that appeals to a wide range of tastes, and their improvised native harmony makes abiding impression upon persons of the highest musical culture. The music of these songs goes to the heart, because it comes from the heart."

"Good News, the Chariot's Coming," is one of the most popular of the "shouting spirituals," while "Live a-Humble" is an earnest plea for God's guidance. [*Lesson III, Part I; Lesson XXXVI, Part I.*]

20068 *Nobody Knows de Trouble I've Seen*

Negro Spiritual

This is one of the Spirituals of the "Lower South," where the negroes were constantly oppressed and where the spirituals are of a sadder and more mournful character than those of the plantations of the "Upper South." This is an example of the Negro use of the pentatonic scale. [*Lesson XIV, Part I.*]

20793 *Deep River*

Negro Spiritual

One of the best beloved and most beautiful of the Negro Spirituals of the "Lower South" is "Deep River." This song is regarded as the best example of the tragic bitterness and sorrow which crept into those spirituals that grew up in

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the days of the darkest slavery. "Deep River" is sung by Negroes everywhere and through its settings by Coleridge-Taylor and Henry Burleigh, the Negro composers, has won a popular place on concert programs. [*Lesson XXXI, Part I.*]

6594 *String Quartette arrangement*

Negro Spirituals

This arrangement, made especially for the Flonzaley Quartette by Alfred Poehon, second violinist of that organization, is based on two of the well-known Spirituals: "Go Down Moses," a Spiritual of the "Upper South," and "Swing Low Sweet Chariot," a Spiritual of the "Lower South." [*Lesson VII, Part I.*] (*Optional.*)

—* *I Want to Be Ready*

Negro Spiritual

This is a typical Spiritual of the "Upper South." The influence of the cake walk, or walk around, is suggested in the sly, unconscious humor of this song, and is reflected in the syncopated rhythm. [*Lesson XXXVI, Part I.*] (*Optional.*)

68588 *Werner's Farewell*—"The Trumpeter of Sakkingen"

Nessler

A very popular German comic opera is "The Trumpeter of Sakkingen," by Victor Nessler, which was produced in Leipzig in 1884. The favorite air from this work is "Werner's Farewell," "God Shield Thee, Love," which has become practically a folk song among the German students. It occurs in the second act of the opera. The youthful trumpeter has been discovered making love to Maria, the Baron's daughter, and is ordered to leave immediately. [*Lesson XIX, Part IV.*]

20195 *Venetian Love Song*

Nevin

"A Day in Venice" is a suite in which the American composer set forth in music his impressions of that romantic Italian city. There are four parts: (1) Dawn; (2) Gondoliers; (3) Love Song; (4) Good Night. The third number of the suite has always been a favorite, and is here played by a small instrumental combination consisting of violin, cello, flute and harp. [*Lesson XXXI, Part II.*]

35764 *Overture*—"The Merry Wives of Windsor"

Nicholai

Otto Nicholai, a German composer of the first half of the 19th century, wrote many operas, but principally in the form of the Italian school. In his opera, "The Merry Wives of Windsor," which was his last work, he departed from his former mode of writing and adopted the then-prevailing German comic opera style. This opera (the text adapted by Mosenthal from Shakespeare's play) met with an immediate success which has remained lasting. The overture, which still enjoys world-wide popularity on concert programs, has always been considered the strongest part of the work. It is in the Italian *potpourri* form and one can plainly hear in its measures the pranks which the merry wives play upon their unsuspecting husbands. [*Lesson IX, Part III; Lesson XIX, Part IV.*]

—* *The Tree*

Nordraak

Richard Nordraak (1842-1866) was the friend and adviser of Grieg. Although he spent some years in study in Germany, he never lost his Norwegian musical speech, and his short life was spent entirely in the study and advancement of Norwegian art. He was the cousin of Björnson, and many of his songs were settings to Björnson's verses. Nordraak's most ambitious work was the incidental

* In preparation.

Analyses

music to his dramatist cousin's "Mary Stuart." In this short song, "The Tree," Nordraak has followed the text of Björnsou, but has kept also the Norwegian character:

The tree's early leaf-buds were bursting their brown;
"Shall I take them away?" said the Frost sweeping down.
"No, dear, leave them alone, till blossoms have grown,"
Prayed the tree, while he trembled from rootlet to crown.

The tree refused his blossoms to the wind, but when the little girl asked for his fruit, then he gladly bent down his branches and gave all his wealth to her Words from Norway Music Album. Copy't O. Ditson & Co. [*Lesson XXVIII, Part II.*]

80550 *Norwegian National Hymn (Ja, vi elsker dette landet)* Nordraak

Two cousins, Richard Nordraak, the composer (1842-1866) and Björnstorne Björnson, the poet (1832-1910) united in giving Norway its spirited national anthem, "Yes, we love this land!" It is written in march tempo, and is impressive when rendered by a large male chorus such as the United Scandinavian singers, under Ole Windingstad, who made this record. [*Lesson XXX, Part I.*]

1179 *Juanita* Norton

This is one of the most popular American songs of the past generation. It is said that the melody was of Spanish origin which was popular in the Southwest of America, and that the words were adapted to this melody by Mrs. Caroline Norton, who is generally accredited to be the composer of this song [*Lesson XXXVI, Part I.*]

78404 { *Norway, My Norway* } Norwegian
 { *I Like Your Smile* }

The first song is dedicated to King Haakon VII of Norway. The words are by Th. Caspari and the music by Max Raebel—Op. 33, No. 7. The song expresses these sentiments: "Norway, My Norway! You sleep so quietly in the silent halls of Winter. And nobody can have dreams so light and fair, when the rivers are sinking to sleep. And none can smile so quietly and happily, when Meisernes' flute-like voices die away, and the forests are asleep in the valleys."

"Norway, my Norway! Give me your Spring, with sunlight on rocking waters. But listen to me, yes listen! When the day is dying and evening shades my brows, then teach me to wither. Oh, Norway, my mother, then make a bed in the holy ground, when the summer is leaving the shores." [*Lesson XXX, Part I.*]

77555 { *The Kivle Maiden's Dance—Springar* } Norwegian
 { *Life in the Mountain Pasture* }

These selections are played on the Hardanger violin, an instrument that takes its name from Hardanger, Norway, where it originated. It resembles the ordinary violin in size and shape, but is considerably ornamented and inlaid, and lacks some of the refinements of the violin types of old Italian masters. Its chief point of difference is in its eight strings, which usually consist of four upper strings tuned in C, F, C, and G, and four lower steel strings, stretched under the fret board and bridge, and tuned in F, G, A and C. When the upper strings are bowed, the lower strings give forth a drone bass, in a relative key, producing a characteristic tonality in Norwegian Music. The composer, Edvard Grieg, received great inspiration from this instrument as played by the Norwegian peasants. In Finck's book on Grieg, the composer's friend, Röntgen relates an incident which took place on a boat journey on one of the Norwegian Fjords.

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"Grieg invited a player of the Hardanger fiddle to go along. He performed his tunes for us during the picturesque trip. How his music harmonized with the surrounding scenery! One felt that the one had sprung from the other. Grieg listened delightedly, marking the rhythm with his head, and holding in his hand a cup filled with port wine which every now and then he offered to the Spielmann with the 'Skal.' 'This is Norway,' he exclaimed, and his eyes sparkled."

It is also interesting to note that Johann Halvorsen, (born 1864) often considered Grieg's successor amongst Norwegian composers, has spent considerable time in perfecting the Hardanger fiddle. Kjetil Flatin, the player of these selections, is famous in Norway as a player and teacher of the Hardanger violin. He spent some time in America in former years, but returned to Norway where he is now living on a farm he purchased upon his return. He has been awarded many medals and prizes in contests.

The dances which are most readily adapted to the Hardanger fiddle are the *Spring Dance*, in three-four measure, in which the peasants execute leaps and kicking, and the *Halling*, in two-four measure, very rhythmic in character, and danced by men. [*Lesson XXX, Part I; Lesson XIX, Part III.*]

—* { (a) *Aa, Ola Ola*
 { (b) *Astri! Mi Astri!* } Norwegian

These two Norwegian folk songs show the characteristic sadness which prevails in all the melodies of Norway. Even in the attempt to be gay in the dialogue song, "Astri, My Astri," the dark coloring is noticeable. Tennyson most truly expressed this characteristic when he said: "Dark and true and tender is the North."

Aa, Ola Ola!

Oh, Ole, Ole, I loved you dearly,
But you have dealt with me insincerely.
I did not think you would let your tongue
Be false to me, whom you saw was young.

Astri! Mi Astri

DIALOGUE SONG

SVERNING:

Astri! my Astri! your heart mine alone was
In those old days of joy and delight;
You always wept when our eventide dawned,
Tho' we did meet each Saturday night.
Then 'twas my heart, Astri, you stole from me.
Happier I was than princes can be.

ASTRI:

Ah, you did Astri then love, and her only,
That was ere Svanaug you cared so to see;
I knew not then what it was to be lonely,
For every week you did hasten to me.
With no fine lady to change would I choose;
In those old days if I you must thus lose.

* * * * *

From Norway Song Album. Copy't Oliver Ditson Co.

[*Lesson XXX, Part I.*]

—* *Gamale Norge (Old Norway)* Norwegian

It is believed that this Norwegian folk song originated in some Norwegian colony in America. The words describe the lonely exile as he longs for his native land. The music is an adaptation of several Norwegian characteristic folk tunes. [*Lesson XXX, Part I.*]

* In preparation.

Analyses

—* { *Han Mass Aan Lasse* }
 { *Han Ole* }

Norwegian

There is a great contrast in these two old Norwegian folk songs, which are here sung without accompaniment, in the old Norse style. In a certain sense both are satirical, as each describes some national Norwegian trait.

The first tells of two companions who go to shoot bear. The recurring refrain, "Three Whole Days," tells how long it takes them to prepare to go to the forest; to draw their knives; to dress the bear, and to eat the bear. Each trivial incident in the story is described as being "three whole days." Each verse ends with the words, "You don't say so!" This humorous description of the slow-working Norwegian mind is in contrast to the second song, presenting the sentimentality of the Norwegian peasant. Han Ole receives word that his sweetheart is dead; he seats himself in his chair, breathes a prayer, and dies of a broken heart. [*Lesson XXX, Part I.*]

—* *To Norway, Mother of the Brave*

Norwegian

This song of Norway, which was arranged in its present version by Grøttry, the French composer, gives true patriotic feeling. It is a "toast song" to the nation.

To Norway, mother of the brave,
 We crown the cup of pleasure,
 And dream our freedom come again,
 And grasp the vanished treasure.
 When once the mighty task's begun.
 The glorious race is swift to run.
 To Norway, mother of the brave
 We crown the cup of pleasure.

Then drink to Norway's hills sublime,
 Rocks, snows, and glens profound;
 "Success!" her thousand echoes cry,
 And thank us with the sound.
 Old Dovre mingles with our glee,
 And joins our shouts with three times three.
 Then drink to Norway's hills sublime;
 Rocks, snows and glens profound!

* * * * *

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[*Lesson XXX, Part I.*]

20151 *Norwegian Mountain March*

Norwegian

The student of Norwegian music will find a great difference in the music of the mountainous region and that of the valley. The Norwegian folk tunes have been less affected by outside conditions than have those of Sweden, and they are always distinguishable by a rhythmic and melodic irregularity, which is suggestive of the energetic step of the peasant in his rough dances. This folk dance is danced in groups of three, which represent two mountain climbers and their guide. [*Lesson XIII, Part I; Lesson XXX, Part I.*]

3043 *Barcarolle—"Tales of Hoffmann"*

Offenbach

Jacques Offenbach is often called "the father of modern Opera Buffa." Though of German birth, Offenbach, like Meyerbeer, is chiefly identified with the French School, for all his works were written for the Opéra Comique of Paris. His operas have met with great popularity all over the world, but of his one hundred works for the stage none is more beloved than "The Tales of Hoffmann." The ever-popular Barcarolle occurs at the opening of the third act. The scene discloses a room in a Venetian palace and through the open windows can be seen the canals bathed in the silvery moonlight. The lovers sing this beautiful duet to the rocking measure used by the Venetian gondoliers and known as the Barcarolle.

[*Lesson XXIX, Part IV.*]

20522 *Instruments of the Orchestra—Strings*

Victor Orchestra

1. Violin—Concerto in G Major (Bruch) and Pizzicato Polka from "Sylvia Ballet" (Delibes). 2. Viola—Freischütz—Act 2 (Weber). 3. Violoncello—William Tell Overture (Rossini). 4. Contra Bass—Aida—Act 4 (Verdi). 5. Harp—Waltz of the Flowers (Tschaukowsky). [*Lesson I, Part III; Lesson VIII, Part III.*]

* In preparation.

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20522 *Instruments of the Orchestra—Wood-wind*

Victor Orchestra

1. Piccolo—Will o' the Wisp from "Damnation of Faust" (Berlioz). 2. Flute—Semiramide—Overture (Rossini). 3. Oboe—Aida—Act 3 (Verdi). 4. English Horn—Largo from "New World Symphony" (Dvořák). 5. Clarinet—Orpheus in Hades—Overture (Offenbach). 6. Bass Clarinet—Symphonic Poem "Tasso" (Liszt). 7. Bassoon—Scherzo from "Third Symphony" (Schumann). 8. Contra bassoon—Nur Ich! Fort from "Fidelio" (Beethoven).

[Lesson I, Part III; Lesson VIII, Part III.]

20523 *Instruments of the Orchestra—Brass*

Victor Orchestra

1. French Horn—Martha Overture (Flotow). 2. Trumpet—Leonore Overture (Beethoven). 3. Trombone—Tannhäuser—Act 3 (Wagner). 4. Bass Trombone—Walküre (Wagner). 5. Tuba—Dragon Motive from "Siegfried" (Wagner).

[Lesson I, Part III; Lesson XIII, Part III.]

20523 *Instruments of the Orchestra—Percussion*

Victor Orchestra

1. Snare Drum. 2. Bass Drum. 3. Tympani (Kettledrums). 5. Gong. 6. Tom Tom. 7. Triangle. 8. Orchestra Bells—Blue Bells of Scotland (Folk). 9. Chimes. 10. Xylophone—Witch's Dance from "Hänsel and Gretel" (Humperdinck). 11. Castanets. 12. Tambourine. 13. Celesta—Dance of the Sugar Plum Fairy (Tchaikowsky).

[Lesson I, Part III; Lesson XVII, Part III.]

——* *Cracovienne Fantastique*

Paderewski

The most popular dance of the Poles living in the district of Cracow is called the Cracovienne. It is a boisterous, almost wild dance, of the common people, and is generally danced by a number of couples, who shout while dancing. If the occasion be a wedding, a betrothal, or a birthday, appropriate improvised verses are sung by the dancers. After the fashion of all Polish dances, the Cracovienne varies between brilliant, fiery rhythms, and the expression of more languorous melody.

Paderewski has written several Cracoviennes, as it has been his desire to have this form as well known as the Polonaise. This illustration, which is No. 6 of Opus 14, is the best composition by Paderewski in this form. [Lesson XXVIII, Part I.] (Optional.)

20169 *Minuet in G*

Paderewski

No single composition of the past decade ever attained greater popularity than did the charming Minuet by the great Polish pianist, Paderewski. Written in the classic dance form, this Minuet breathes a spirit of past Court days. It is said that Paderewski and a friend were once discussing Mozart, and the friend remarked that no one of the present day could write in the quaint and dignified manner of the Court. Paderewski said: "Possibly you do not know this Minuet by Mozart," and played for his friend this little composition. After the friend had used the playing of this work as a point to prove his argument, Paderewski told him that he was himself the composer of the dainty little dance. [Lesson XI, Part I.]

78605 *El Relicario*

Padilla

"El Relicario" (The Charm), by José Padilla, is a Spanish song somewhat reminiscent of the great Toreador song from Bizet's "Carmen." This song tells the story of the Toreador, who in the past has been protected from harm by the locket talisman given by his sweetheart. On a sunny day, the toreador

* In preparation.

Analyses

is caught by the bull and in his agony takes out from his breast the locket so dear to him, and kisses it, while his lady love witnesses from afar his tragic end.

Un día de San Eugenio
Yendo hacia el Prado le conocí
Era el torero
De más trono
Y el más castizo
De *too* Madrid.
Iba en calesa
Pidiendo guerra
Y yo al mirarle
Me estremecí,
Y él al notar lo
Bajo del coche
Y muy garboso
Se vino a mí;
Tiro la capa
Con gesto altivo
Y descubriéndose
Me dijo así:
"Pisa morena,
Pisa con garbo
Que un Relicario
Me voy a hacer
Con el trocito

De mi capote
Que haya pisado
Tan lindo pie.

Un Lunes abríleño
El torcaza y a verle fui
Nunca lo hieiera
Que aquella tarde
De sentimiento
Creí morir;
Al dar un lance
Cayó en la arena
Se sintió herido
Miro hacia mí
Y un Relicario
Sacó del pecho
Que yo en seguida
Reconocí.
Cuando el Torero
Cafía inerte
En su delirio
Decía así:
"Pisa morena, etc.

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[Lesson XX, Part I.]

H670 *Caprices Nos. 13 and 20*

Paganini

The most individual virtuoso on the violin was Niccolò Paganini (1781-1828) who amazed Europe by his dazzling playing on the violin as well as his unique personality. So odd and eccentric was the behavior of this genius that he attracted the curiosity of the entire world and this resulted in a general belief that the violinist was possessed of a superhuman power. Therefore none of the other artists of his day dared to attempt any of Paganini's compositions. While the technique of Paganini was in truth colossal, there are a number of violinists before the public today who must be considered as his equal technically and his superiors musically.

Leopold Auer, the great violinist and teacher, says of Paganini: "In spite of the novelty of idea, the elegance and harmonic richness and variety of his compositions, Paganini conceived them almost purely from the point of view of violinistic effect. His music was skillfully devised to display to the greatest advantage his stupendous skill in playing harmonics, extended passages in double stops, his mastery of the G string, his intimate combination of bow sounds with left hand pizzicato, his well-nigh incredible violinistic *tours de force*." All these effects are to be noticed in this composition. [Lesson XVIII, Part II; Lesson XX, Part III.]

H6096 *Dans les Bois*

Paganini-Vogrich

"This charming composition descriptive of the beauty of the woods is an arrangement by Max Vogrich of a short Paganini composition. Vogrich was a pianist who was closely associated with many of the great violin virtuosi, acting for many years as accompanist for Wilhelmj. He wrote a number of compositions for the violin as well as piano. [Lesson XVIII, Part II.]

35941- } *Missa Papæ Marcelli*
35944 }

Palestrina

This great Mass, probably the most famous of any Mass by Palestrina, was first sung before the commission of Cardinals in the Sistine Chapel on June 19, 1565. The name by which it has become known was not given it until 1567. Pope Marcellus II died in 1555, having been Pope but twenty-three days. He had

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labored so hard for better church music and had done so much to aid Palestrina that the composer desired in this work to pay his friend and benefactor a worthy tribute.

This Mass stands as a well nigh perfect example of what true religious music should be. The hearer is never conscious of the technical knowledge shown by the composer or the singers. He thinks only of the message of true religion. This work is written for six voices—soprano, alto, two tenors, and two basses so grouped as to form an antiphonal choir. [*Lesson V, Part II; Lesson I, Part IV.*]

20897 *Gloria Patri, for Antiphonal Chorus*

Palestrina

This composition is a part of a Magnificat in the third mode (tertiū toni). It is better known in the adapted form found in many hymnals under the title "Ye sons and daughters of the Lord," an Easter hymn which has become popular. In this original version the effect desired by the composer is preserved and the alternating choirs give proper contrast approximating an echo effect. Both choirs join in the final phrase. The work is sung unaccompanied. [*Lesson V, Part II.*]

20898 *Sicut Cervus—Edited by Nicola A. Montani according to Sistine Choir tradition*

Palestrina

Motet for four part chorus (unaccompanied). "As panteth the hart." The text of the Processional Responsory for Holy Saturday as sung in St. Peter's every year. The chief melody is announced by the tenors and is taken up in strict polyphonic (imitative) fashion by the altos, sopranos and basses. The entrance of each voice on the words "Sicut Cervus" is clearly defined, the other voices weaving an accompaniment fully as important and as significant as the principal melody. There is a spiritual exaltation of mood throughout. Considered from the purely musical or technical aspect it offers one of the best examples of polyphonic writing in existence. [*Lesson V, Part II; Lesson I, Part IV.*]

20898 *Popule Meus, Passion motet (Impropria or Reproaches)*

Palestrina

This Passion motet makes a direct appeal through its unaffected simplicity. Common chords, without any suggestion of the involved chromatic progressions so characteristic of modern ecclesiastical compositions underline and enhance the text with its suggestion of sad reproach. Two choruses are employed singing in antiphonal form in the traditional manner. It is this music which has made such a deep impression on many of the great composers who chanced to hear it during the Holy Week services in Rome.

In contrast to the flowing contrapuntal and polyphonic form of the "Sicut Cervus" this motet is homophonic in style.

Popule Meus (Antiphonal)

Chorus I: Popule meus, quid feci tibi?

Chorus II: Aglos O Theos.

Chorus II: Aut in quo contristavi te?

Chorus I: Sanctus Deus.

Responde mihi!

Chorus II: Aglos Ischyros.

Chorus I: Quia eduxi te de terra Egypti;

Chorus I: Sanctus fortis.

Parasti crucem Salvatori tuo.

* * * * *

(Edited by Frank Damrosch)

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[*Lesson V, Part II; Lesson I, Part IV.*]

20410 *Hodie Christus Natus est*

Palestrina

In the religious choruses of Palestrina there is noticeable, not only a marvelous skill in contrapuntal writing, but a truly religious feeling, which has never been excelled by any master of church music. This little-known Christmas chorus is sung by the Dayton Westminster Choir. [*Lesson V, Part II.*]

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D1120 *Toccata*

Paradies

Pietro Domenico Paradisi (also called Paradies), a famous operatic and harpsichord composer of the eighteenth century, was born in Naples in 1710, and died in Venice in 1792. He was a pupil of Porpora. Encouraged to visit England, he composed a number of sonatas for harpsichord, and this famous toccata there. This work has long been a favorite with instructors for the piano. [*Lesson XXI, Part III; Lesson XXIV, Part IV.*]

1146 *Home, Sweet Home*

Payne-Bishop

This song of home, which still lives in the hearts of all English speaking people, was written by John Howard Payne, who is known as "the homeless bard of home." He was born in New York City in 1792, and came from a prominent family of educators. He went on the stage early in life, and his success as an actor and writer of dramas took him to London when he was but twenty years of age. This song was given to the world in a short opera, which was entitled, "Clari, the Maid of Milan," which was produced in London in 1823. The music for the opera was arranged by Sir Henry Rowland Bishop for Payne's verses. The air to "Home, Sweet Home," was said by Bishop to be a "Sicilian air," but it has since been proved that Bishop wrote the melody himself in the style of the Sicilian folk songs. "Home, Sweet Home" became very popular immediately all over the world; it was introduced into the lesson scene of the opera, "The Barber of Seville," and into Donizetti's opera of "Anna Bolena." It was a favorite with Jenny Lind, Christine Nilsson, and Adolina Patti, just as it still is with all the great sopranos of today. Payne, who became a homeless wanderer, died in Tunis in 1852. His body was brought back to the United States in 1883, and was buried in Washington, D. C., with great honor. Just before his death, Payne wrote in his diary: "How often have I been in the heart of Paris, Berlin, London, or some other city, and have heard persons singing, or heard organs playing 'Home, Sweet Home,' without having a shilling to buy myself the next meal, or a place to lay my head. The world has literally sung my song until every heart is familiar with its melody, yet I have been a wanderer from my boyhood." [*Lesson XXXIV, Part II; Lesson XXXIV, Part IV.*]

———* *Stizzoso, mio stizzoso (Unruly Sir)*—"La Serva Padrona" *Pergolesi*

It has been the custom for biographers of Pergolesi to speak of "La Serva Padrona" as "the first comic opera." This is not entirely true, for the comic element entered the music drama at the time of Cavalli (1600-1676), while Marc Antonio Cesti (1620-1669) was responsible for the division of the Opera Buffa from the Opera Seria. However, Pergolesi may be credited with the definite establishment of comic opera, for "La Serva Padrona" made the tour of all the capitals of Europe and did much to establish the popularity of this form. Pergolesi followed Logroscino (1700-1763) and Jomelli (1714-1774) in perfecting the form of the Opera Buffa. Originally these comic operas were termed *Intermezzi* and were played between the acts of the Opera Seria, in much the same way that the French Ballet was employed. With "La Serva Padrona" the Neapolitan Intermezzo became a definite form, able to stand on its own merits in the popularity of the audience.

This little operetta tells of the schemes of a serving maid, Scarpina, to win the hand of Pandolfo, her master. The valet, Scapin, aids her by disguising himself as a person of rank and by making such violent love that the old master becomes piqued and proposes to her himself.

* In preparation.

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Pergolesi introduced the Rondo as a substitute for the Da Capo Aria, which had become so stereotyped that its set formality was hardly in keeping with gay situations. This aria is an example of the Rondo form and has retained its popularity for two centuries. [*Lesson VI, Part IV.*]

1317 *Nina*

Pergolesi

Giovanni Battiste Pergolesi (1710-1736) was the greatest composer of the Neapolitan School in the early eighteenth century. He was the first real genius of the "Opera Buffa School," and with his "Serva Padrona" he laid the foundation of all future comic opera development. Although he wrote a number of operas, none was successful, and many of his works have become obsolete. This short air, "Nina" is an elegy sung by a lover as he gazes on his dead beloved. In the opening phrases which are full of romantic passion, he calls her name, then the mood changes, as he cries aloud to the pipe and cymbal to play louder and awake his loved one. But this outburst is but momentary as the air becomes again sad and contemplative. [*Lesson VI, Part IV.*]

21752 *Funeste piaggie*—"Euridice"

Peri

The opera "Euridice" was the second attempt of the Florentine Camerata to prove that the Greek drama had been accompanied by music. This work, which was the joint effort of the poet Rinuccini and the musicians Peri and Caccini, was produced at the Pitti Palace in Florence, October 6, 1600, for the marriage festivities of Maria de Medici and Henry IV of France. The orchestra consisted of a grave-cembalo, chitarone, lira grande, theorbo, and three flutes. These latter instruments figure in the only purely instrumental passage in the work, which is termed "Symphonia for three flutes." This orchestra was placed in the back of the stage. It should be noted that the preponderance of instruments was of the harmony-producing type, and nothing but a basso continuo is found in the first editions of the work. This aria is a monologue by Orfeo to the inhabitants of the underworld. "Ye dismal hillsides, how sad ye are without Eurydice." [*Lesson VII, Part II; Lesson III, Part IV.*]

78280 *Tupac-Amaru (Fantasy on old Inca airs) Parts I and II* Peruvian Indian

This interesting fantasy by C. Froyre, is built upon several of the best-known Peruvian Inca melodies. The selection takes its name from Tupac Amaru (also spelled Aymaru) an Inca chieftain who met death at the hands of the Spaniards in 1783. The Spaniards claimed that the chief aimed to avenge himself for the death of a relative, so they also executed his mother and other Indian followers. Another chieftain of this royal line, and of the same name was accused of starting a revolt against the Spaniards, and so met death, another martyr to the Inca cause. Beginning with a slow melody in the style of the Peruvian Huayno, the tempo changes to the wild dance rhythm of the Indian dance. In this one recognizes the well-known melody of the Peruvian Incas, known as "Condor Passes." In the second part another adagio movement appears in cello and strings, suggesting the tragic story of the Inca chieftain. Two other themes on Indian subjects, in faster tempo, conclude the selection. [*Lesson XXI, Part I.*]

78692	<i>Aquac Huacaynim—Huayno Incaico</i> <i>Un zorzal cantaba ("A Thrush Was Singing")</i> <i>Gualichada Guastina</i>	Peruvian Indian
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All the tragedy of a vanquished race is laid bare in each of the above songs, which are a part of the folk-lore of the ancient Incas, conquered three centuries

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ago by the Spaniards; the tunes and words have been handed down to the Indian descendants of this much-pitied race of aborigines. The first song is a *Huayno*, the second a *Gualichada*, slow, plaintive melodies, which break into typical Incaica dance rhythms at the end, with the flute and drum-beats prominent. While these two ancient airs are sung in Spanish, it should be noted that the natives sing them mostly in the *Quechua* tongue, bequeathed from the Inca tribes. The first song is a lament for Atahualpa, the last King of the Incas, put to death by Pizarro in 1533, who, the story goes, found that the Inca King and his followers had concealed weapons with which to slay the Spanish conquistadors. The words freely translated are:

The memory of Atahualpa
Makes me ponder and weep!
That cruel hands should kill him
Thru treachery and ambition!

Divine Sun! exact justice
From those who cast us from thy temple
The wicked conquistadors
Whose ambition brought them here!

Alas! Alas! Peru thou poor one!
What can happen to thee next?
I feel heavy forebodings
As to what the future has in store for thee!

A thrush was singing
Of the sad events
Of his bitter life.
Of the things that were past.

Alas! Alas! Alas! Ah me!
You were at the vestibule
Alas! Alas! Alas! Ah me!
At the foot of the cherry tree!

I have no father,
I have no mother,
And if I had them,
They are under the ground.

ACUAC HUACCAYNIM (Huaino Incaico) (Recop. Collantes Díaz)

El recuerdo de Atahualpa
Me hace sentir y llorar
Que manos crueles le matan
Por calumnia y ambición.
Sol divino, haz justicia
Que de tu templo nos botan.
Conquistadores malditos
Que su ambición los trajo aquí.

Ay! Ay! Perú, pobre de ti.
Pues que sera,
Yo siento con gran ternura
Cual ha de ser tu porvenir.

UN ZORRAL CANTABA (Gualichada Guastina) (Recop. Collantes Díaz)

Un zorral cantaba
Cosas lastimeras
De su amarga vida
De lo que passaba.

Guay, Guay, Guay, (guaysito).
Eras de tu zahuancito
(Inav. guay, guay, guaysito,
Al pié del capulicito.

Yo no tengo padre
Yo no tengo madre
Y si yo los tuve
Bajo la tierra estan.

[Lesson XXI, Part I.] (Optional.)

20668 *Poupée Valsante (Waltzing Doll)*

Poldini

Although originally written for the piano, this charming little imitation of a dancing doll has been arranged as a violin solo, and also for orchestra. Its composer, Edward Poldini, is a Viennese pianist, who wrote a number of charming and popular compositions for his chosen instrument. [Lesson XI, Part I.]

80328 *National Hymn*

Polish

The National Hymn of Poland was written during the Polish Revolution of 1830. The words were by the poet Wybicki and the music was composed by Michael Oginski (1765-1833) who was one of the great noblemen of Poland. He was not only a great diplomat but also a literary and musical genius as well. He was one of the first composers to give to the world as concert selections, the Polish Court dances.

"Poland is not dead in slavery,
Once more she shall rule,
Freedom now through her sons' bravery
Shall forever endure."

[Lesson XIV, Part I; Lesson XXVIII, Part I.]

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77277 { *Sad Mountaineer (Polish Folk Song)* }
Beyond the Ebro }

Polish

Two Polish folk-songs which express the melancholy beauty of Slavic thought and melody. Both are farewell songs, the first, that of the Goralu or mountaineer, the second that of a Gypsy girl. The words are, freely translated:

Mountaineer, aren't you sorry,
 To go away from your native land?
 The pretty woods and hills
 Lighted with shining water?

Mountaineer, come back to us,
 Your people are here at home,
 If you go far away from them
 What then will come of them?

Refrain
 Mountaineer, aren't you sorry
 To go so far away? (Repeat)

The mountaineer gazes at the forests,
 Then wipes the tears from his eyes.
 Sorry that he must leave them,
 To go away and earn his bread. (Refrain)

Mountaineer cries like a child,
 When he thinks never again will he see
 them
 Sorry that he must leave them,
 To go away to earn his bread.

The Ebro is one of the great historic rivers in Poland, which has frequently been a boundary line between warring nations. This Gypsy maiden has been forced to leave her home because of political oppression.

BEYOND THE EBRO

Before the wild waves splashing,
 A gypsy maid, all sad,
 Sat with a guitar in her hand,
 While the winds whistled like mad.

As she sat quietly thinking,
 And gazing at the sky,
 This song came sadly from her lips,
 And a tear was in her eye:

"Good-bye, hills, good-bye dear friends,
 And, dear Echo, tell me why
 You carry a poor girl's song lament,
 Where distant strange lands lie?

Good-bye, all fathers, good-bye, all
 mothers,
 Even tho I never knew one;
 Who has rocked me in the cradle;
 Under strange hands my life begun.

Farewell to you! Farewell to all!
 What good are an orphan's tears?
 Her brothers and sisters are of the
 world,
 Such only has she, all her years.

Farewell hills, farewell valley,
 A last farewell from me, forlorn,
 Tho only yesterday my heart jumped
 At the prospect of greeting the morn."

The song ended, the guitar fell;
 The twang of the strings was all you
 could hear.
 The gypsy girl's face was white as a
 lily,
 And down her cheeks rolled two big
 tears.

[Lesson XIII, Part I; Lesson XXVIII, Part I.]

79119 { *Polish Folk Songs—(1) Kathy Was a Flapper; (2) When the Sun* }
Shines } Polish
Polish Folk Songs—(1) In the Inn; (2) My Mother Says to Me }

Four old-time Polish folk songs, sung by a large male Polish Chorus of Chicago, with piano accompaniment. While the melody and rhythm are the most prominent features in these songs, the words are also interesting in their simplicity and their reflection of the joys of peasant life. The words freely translated are:

KATHY WAS A FLAPPER
 Kathy was a flapper,
 Matt was good for naught,
 Kathy had sweet rosy cheeks,
 With everyone Matt fought.

For three weeks this couple loved;
 All day, and all night.
 True love never did run smooth.
 Theirs ended in a fight.

WHEN THE SUN SHINES
 When the sun shines and its fair
 You will go, Johnny, to the garden with
 me
 There to plant violets how happy we'll
 be.

Soon the violets we shall pick,
 Violets we'll pick, my Johnny and I.
 Close to us, we'll hold them, my Johnny
 and I.

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IN THE INN

Ram ta dara, is what they play;
Ram ta dara, the fiddles say;
Ram ta dara, my girls must have dances,
Katherine and Mary, Jane and Frances,
Dancing till morn, that's what they love,
Let the old folks sit around the stove.
Ram ta dara, that's what they play;
Ram ta dara, that's what they say;
Ram ta dara, my girls must have dances.

MY MOTHER SAYS TO ME

My mother always tells me
That there should only be
One husband in my heart,
For that's enough for me
Since to him I'm always true,
That is why he loves me too.

[Lesson XXVIII, Part I.]

72677 *Krakowiak*

Polish

One of the oldest of the Polish dances is the Krakowiak, which comes from the district of Cracow. It is described in a book of poems by Miaskowski as early as 1632. It is a lively song-dance in duple time, which is thus described by an eye-witness: "There are usually a great many couples—as many as in an English country dance. They shout while dancing and occasionally the smart man of the party sings an impromptu couplet suited for the occasion—on weddings, birthdays, and other festivals. The men also strike their heels together while dancing, which produces a metallic sound, as their heels are covered with iron." The name Krakowiak is also given to the songs which originally were sung by the dancers and which today have been separated from the dances. [Lesson XIV, Part I; Lesson XXVIII, Part I.] (Optional.)

78253 { *Mazur-Swir! Swir! Swir!* }
 { *Mazur Bystry* }

Polish

The organization which plays the above selections was founded some years ago in Poland by Dr. Namyslowski, a brilliant musician and orchestra conductor, who collected many native airs of the various Polish provinces, and selected peasant musicians from each province to play in his orchestra, which assumed a truly national character along symphonic lines. Dr. Namyslowski has been succeeded by his son, who brought the present organization of about forty men to the United States in 1925, when these records were made. The men wore native Polish costumes, and their visits to many Polish communities created a wide-spread interest in Polish music. The first two selections are purely instrumental, and show to advantage the excellent quality of the strings of the orchestra. The last two are typical Polish dances, interspersed with vocal refrains in Polish peasant style, the couplets often creating considerable laughter in the listeners. [Lesson XIII, Part I; Lesson XXVIII, Part I.]

7065 *Cielo e mar (Heaven and Ocean)*—"La Gioconda"

Ponchielli

This great tenor aria occurs in the second act of "La Gioconda." Enzo is waiting on the deck of his boat for the arrival of his beloved Laura, whom Barnaba has promised to bring to him in safety. [Lesson XXIV, Part IV.]

6471 *Voce di donna*—"La Gioconda"

Ponchielli

This beautiful contralto aria is sung in the first act of Ponchielli's great opera "Gioconda" by the blind mother "La Cieca." She is searching for her daughter Gioconda. She is threatened with arrest and accused falsely of being a witch. From this predicament, she is rescued by the wife of the Duke of Venice. And in gratitude she sings this aria, calling down the blessings of Heaven upon the "Angelic voice" of the one who has saved her. [Lesson XXII, Part IV.] (Optional.)

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35833 *Dance of the Hours—"La Gioconda"*

Ponchielli

In the third act of Ponchielli's opera, "La Gioconda," the scene shows the interior of the Duke's Palace during a masked ball. For the entertainment of the guests the "Dance of the Hours" is then given. Each group of dancers is dressed to represent darkness, dawn, light, and twilight, and the action represents the struggle of light and darkness for supremacy. It is a charming example of ballet music, and the dance here given is one of the most popular from the series.

[Lesson XXIV, Part IV.]

78736 *Pines of My Native Land*

Portuguese

This is an example of the Portuguese *modinha*, or popular folk song, which varies in many localities. While this example is probably more ornamental, and requires more skill on the part of the singer than the average *modinha*, it expresses the type of song to excellent advantage. Says the singer, "Pines of my beloved land! I love you better than anything else in the world. When I hear the wind moaning in the tops of the pine trees, I imagine it is the sigh of my country." The reverse side of the record contains a version in Portuguese of the American ballad, "The Prisoner's Song." [Lesson XX, Part I.]

21623 { *Lo, How a Rose E'er Blooming* *To Us is Born Immanuel*

Prætorius

Michael Prætorius (1571-1621) came from one of the oldest musical families in Germany. In his fifty years he was one of the most prolific composers who has ever lived. His works are important because they form the link between the old Polyphonic School and the Modern School, which begins with Bach and Händel.

Prætorius also left some very important treatises on musical composition. One work gives a most complete idea of the instruments of the seventeenth century and their possibilities, and fortunately is profusely illustrated with woodcuts, so that many of the obsolete instruments of that period are now understandable.

Lo, How a Rose E'er Blooming (Written 1609)

Lo, how a Rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming
As men of old have sung.
It came a flow'ret bright,
Amid the cold of winter,
When half-spent was the night.

* * * * *

English version by Dr. Th. Baker

To Us is Born Immanuel (Written 1609)

To us is born Immanuel,
Christ our Lord;
As foretold by Gabriel,
Christ our Lord;
He who is our Saviour and King ador'd.

Here in a manger lying low,
Christ our Lord;
Yet this Child is God, we know,
Christ our Lord;
He who is our Saviour and King ador'd.

* * * * *

Copy't 1894 by G. Schirmer.

[Lesson V, Part II.]

9128 *Waltz Scherzo and March, Scherzo—"Love for Three Oranges"* Prokofieff

Sergoi Prokofieff was born in South Russia in 1891. His musical education was with Gliere and Taneieff in Moscow and with Laidoff and Rimsky-Korsakow in St. Petersburg. His opera, "The Love for Three Oranges," was produced by the Chicago Opera Association in the season of 1921-1922. It is based on an old Italian comedy of the eighteenth century, which was inspired by the old fairy tale about the man who would not laugh.

In this Gozzi comedy a young Prince who is a melancholy hypochondriac is never known to laugh. During a festival arranged to make the Prince merry, if

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possible, one of the wicked witches who has ever beset his path is overturned by a youth. Her fall produces a laugh from the Prince. But he cannot be permanently cured until he has found the three oranges, each of which is large enough to conceal a princess. The Prince travels until he finds this magic orange grove and marries the most beautiful of the three princesses. This music takes place in the festival scene. It is an excellent illustration of Prokofieff's remarkable use of the orchestra. [*Lesson XXXV, Part III.*]

——* *O, mio babbino caro (Oh, My Beloved Daddy)—*
"Gianni Schicchi"

Puccini

In 1919, Puccini presented the world with three one-act operas; "*Il Tabarro*," a tragedy; "*Suor Angelica*," a mystery play; and "*Gianni Schicchi*," a comedy. "*Suor Angelica*" is an inferior copy of Massenet's "*Jongleur de Notre Dame*," and is far from convincing. "*Il Tabarro*" is a condensed melodrama of the old-school type, but "*Gianni Schicchi*" is a gem, a true comic opera, with sparkling and charmingly appropriate music. The action takes place in Florence during the sixteenth century. The scene is laid in the bedchamber of Donati, who has just departed this life. His relatives are searching madly for his will, and when it is found they discover that their wealthy relative has left all his possessions to the church. In great despair they call to their aid Gianni Schicchi, a clever lawyer of Florence. The daughter of Schicchi, Lauretta, is betrothed to Rinuccio, but his relatives all oppose the union. In order to avenge himself for this slight, Schicchi tells the family that as no one knows Donati is dead, he will himself enact the role of the sick man and dictate a new will. He, thereupon, leaves all the wealth of Donati, to "my dear, good friend, Gianni Schicchi," so that his daughter and her lover may inherit the fortune. This charming aria is sung by Lauretta when she pleads with her father to help out the relatives of her lover. [*Lesson XXV, Part IV.*] (*Optional.*)

——* *Aria—Ch'ella mi creda—"The Girl of the Golden West"*

Puccini

"The Girl of the Golden West" was presented for the first time on any stage in New York, December 10, 1911. This work by Puccini was based upon the popular drama by David Belasco, and although it has never attained the great popularity of Puccini's other operas, it is one of the most dramatic works which Puccini ever wrote, for in no other work has he made his music so much a part of the dramatic action of the stage. The most inspired number in the opera is the great aria sung by "Dick Johnson" in the last act. The men have determined to lynch Johnson, and are preparing the noose, when he makes his final appeal to them. In this aria, he begs them to let Minnie believe that he has gained his freedom, and has gone to live the better life she has taught him. All his love for "the girl" is shown forth in this remarkable aria. [*Lesson XXV, Part IV.*] (*Optional.*)

6595 *Rudolph's Narrative—"La Bohème"*

Puccini

No aria from modern opera is more universally popular than the beautiful tenor solo from the first act of Puccini's setting of Murger's "*La Vie Bohème*." The scene shows the garret in the Latin Quarter that the four friends call their home. Rudolph, the poet, has begged his friends to leave him that he may finish a poem before joining them for supper. Mimi, the little flower maker, comes to ask for a light, and Rudolph at once falls a victim to her charms. When she asks him to tell her of his life, he replies that he is a poet. Although he lives in

* In preparation.

Analyses

poverty, his soul is wealthy, for his mind and heart are filled with fair dreams and castles of fancy. These will all now disappear, for they have been crowded out by her sweet presence. [*Lesson XXV, Part IV.*]

6790 *My Name is Mimi*—"La Bohème" Puccini

This lovely aria occurs in the first act of Puccini's opera, "La Bohème." Mimi comes to borrow a light from her fellow lodger, Rudolph. He tells her of his life in the famous "Narrative." In response to his desire to know more regarding her, she sings, "My Name is Mimi," and then confides to him of her simple life, her dreams and hopes. [*Lesson XXV, Part IV.*]

1333 *Musetta Waltz*—"La Bohème" Puccini

This tuneful waltz-song, which is one of the most popular of the single numbers from any of Puccini's operas, is sung by the little "grisetto" Musetta. The scene is the Café Momus on Christmas Eve. Thither comes Musetta dressed with great elegance, on the arm of a wealthy banker. They seat themselves at the table next the Bohemians. To attract the attention of her lover, Marcel, Musetta sings this captivating waltz. She contrives to lose the aged banker and rushes off with Marcel. [*Lesson XXV, Part IV.*]

9259 *Quartet (Farewell, Sweet Love)*—"La Bohème" Puccini

The charm and grace of Puccini's "La Bohème" is strikingly felt in this ever-popular Quartet, which holds an important position on the concert stage.

This number is the last scene of Act III, and tells of the farewell between Mimi and Rudolph. All the characters are here briefly sketched in tone by Puccini: the gentle Mimi, who has been saddened by the mistrust of Rudolph; the poet, whose love for Mimi is once more re-awakened; the fickle gaiety of Musetta, and the quarrelsome bickerings of Marcel and Musetta. [*Lesson XXV, Part IV.*]

6561 *Addio*—"La Bohème" Puccini

This beautiful song of farewell is sung by Mimi to Rudolph in the third act of Puccini's opera "La Bohème." Realizing that Rudolph is distrustful of her love for him, Mimi takes a sorrowful farewell from her lover, whom she prays may be always happy. This is one of the most beautiful melodies in Puccini's lovely score. [*Lesson XXV, Part IV.*]

8069 *Ah! Mimi, Tu più (Ah! Mimi Thou False One)*—"La Bohème" Puccini

This lovely duet for tenor and baritone occurs at the opening of the last act of Puccini's opera "La Bohème." The scene shows the attic room of the four Bohemians. Marcel and Rudolph, although in secret mourning the loss of Musetta and Mimi, never speak of their lost sweethearts. When this act opens Marcel, pretending to paint, is gazing at a little bunch of ribbons which Musetta had forgotten, while Rudolph, although supposedly writing, is gazing with ardor on Mimi's little pink bonnet. They tell of their true feelings in this beautiful duet which is one of the most beautiful and melodious numbers ever written by Puccini. [*Lesson XXV, Part IV.*]

1135 *Vecchia Zimarra (Farewell Old Coat)* "La Bohème" Puccini

This touching and beautiful air for basso is taken from the last act of Puccini's opera "La Bohème." The poor dying Mimi has been brought to the attic room of her lover Rudolph and the friends all come to her aid. Marcel goes for

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the doctor and Colline in order to get money for medicines decides to pawn his coat. In this air he takes farewell of his faithful old coat. It is a delightful song with a touch of whimsical pathos running through its lovely melody. [*Lesson XXV, Part IV.*]

8068 *Death Scene*—"La Bohème"

Puccini

The last scene of Puccini's opera "La Bohème" is conceived with rare pathos and exquisite delicacy. Musetta has brought Mimi to Rudolph's door and the four Bohemians get her safely on Rudolph's bed, then go out to bring aid. Mimi and Rudolph in this last love scene tell of their past happiness and pathetically plan their future happy days together. It is one of the most pathetic, yet beautiful and melodious duets found in operatic literature. [*Lesson XXV, Part IV.*]

6790 *Un bel dì vedremo (Some Day)*—"Madame Butterfly"

Puccini

The story by John Luther Long, which was first dramatized by David Belasco, and later used by Puccini for his opera, "Madame Butterfly," is a simple tale of life in Japan.

In the first act we see the wedding celebration of Butterfly to the young American Lieutenant; in the second act is portrayed her hope of his ultimate return to her side, and in the Finale the tragic death of Butterfly.

This aria, which is one of the most popular numbers from the opera, occurs at the opening of the second act. Butterfly, who, in the three years since Pinkerton's departure has never given up hope that he shall return, is living with her little boy and her faithful maid in the little house where she had been so happy. Suzuki begins to doubt that the American husband will return; but Butterfly calms her fears, in this beautiful aria, in which she tells of the great ship which will surely come again and bring once more happiness to them all. [*Lesson XXV, Part IV.*]

———* *Duet of the Flowers (Tutti i fiori)*—"Madame Butterfly"

Puccini

This beautiful duet for soprano and alto occurs in the second act of Puccini's Japanese opera, "Madame Butterfly." Poor little Madame Butterfly at last sees the ship of Lieutenant Pinkerton sailing into the harbor, and, feeling certain that her husband will come to her, she calls to Suzuki, her faithful maid, to help her to decorate the room with flowers. Suzuki brings in all the flowers from the garden, and as they decorate the room they sing this beautiful duet. [*Lesson IV, Part I; Lesson XXV, Part IV.*]

1208 *E lucevan le stelle (The Stars Were Shining)*—"Tosca"

1213 *Recondita armonia (Strange Harmony)*—"Tosca"

Puccini

It is strange that with the exception of "Gianni Schicchi," "Tosca" is the only opera by Puccini in which an Italian plot is used. This work, founded on the great Sardou drama, was written after "La Bohème" and just preceding "Mme. Butterfly." This air is sung by Cavaradossi, the painter, in the first act of the opera. The scene shows a church interior, where the painter is at work on an unfinished painting of a Madonna. He sings that although the fair unknown beauty whom he chose as the model for the portrait of the "Lady of Heaven" is most beautiful, she is not so fair or so charming as his dark-eyed sweetheart Floria Tosca. [*Lesson XXV, Part IV.*]

* In preparation.

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—* *Cantabile di Scarpia*—"Tosca"

Puccini

Puccini's setting of Sardou's great drama "Tosca" gives a wonderful musical delineation of character in the description of Scarpia, the Chief of Police of Rome, who is bent on Cavaradossi's destruction, that he may win Tosca for himself.

This aria occurs at the beginning of the second act, the scene of which is laid in Scarpia's apartment. As he awaits the coming of Tosca, to whom he has sent a message that her lover Cavaradossi has been found, Scarpia sings this sinister aria. In this soliloquy he declares that his creed in life is to win for himself by force whatever he desires. [*Lesson XXV, Part IV.*]

1346 *Vissi d'Arte*—"Tosca"

Puccini

This great soprano aria occurs in the second act of Puccini's opera "Tosca." Tosca has been forced by the torture of her lover, Cavaradossi, to reveal to Scarpia the secret of Angelotti's hiding place. She then consents to Scarpia's proposal if he will promise to free Cavaradossi. This aria in which she appeals to Scarpia to release her from her promise is regarded as the most beautiful air of modern Italian opera. Beginning quietly, it works up to an impassioned outburst of grief:

"Music and Art, these have I lived for,
Nor ever have I harmed one living being. . . .
In this my hour of grief and tribulation
O Heavenly Father, why hast Thou forsaken me?"

[*Lesson XXV, Part IV.*]

4009 *I Attempt from Love's Sickness to Fly*

Purcell

Henry Purcell (1658-1695) was the greatest composer England can claim as her own. His principal characteristics were a preference for a more austere type of melody than his contemporaries, and an unusually strong rhythmic feeling. He wrote much incidental music for the dramatic works of his day, but only one work which is classed as an opera: "Dido and Aeneas." Purcell, in the preface to "The Prophetess" (1690) of Beaumont and Fletcher, states the situation of opera at his day quite clearly: "Musick and poetry have ever been acknowledged sisters, which, walking hand in hand, support each other. As poetry is the harmony of words so musick is that of notes; as poetry is a rise above prose and oratory, so is musick the exaltation of poetry. Both of them may excel apart, but surely they are most excellent when they are joined, because nothing is then wanting to either of their proportions for they appear like wit and beauty in the same person. Poetry and painting have arrived at perfection in our own country. Musick is yet but a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall have found more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of French art to give it somewhat more of gaiety and freedom. Thus being farther from the sun, we are of later growth than our neighbor countries and must be content to shake off our barbarity by degrees. The present age seems already disposed to be refined and to distinguish between a wild fancy and a just numerous manner of composition."

This aria, which is one of the most pleasing of Purcell's vocal numbers, occurs in the incidental music written in 1693 for Howard and Dryden's "Indian

* In preparation.

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Queen." It is an excellent example of both the ternary and rondo forms, its pattern being A-B-A-C-A.

I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.
No more now, fond heart, with pride no more swell.
Thou can'st not raise forces enough to rebel.
I attempt from love's sickness to fly in vain.
Since I am myself my own fever and pain.

For love has more pow'r and less mercy than fate,
To make us seek ruin, and love those that hate.
I attempt from love's sickness to fly in vain,
Since I am myself my own fever and pain.

[Lesson VII, Part II; Lesson IV, Part IV.]

——* *When I am Laid in Earth—"Dido and Aeneas"* Purcell

This first English opera was written when Henry Purcell was but twenty-one years old and before he had ever seen or heard an operatic performance. It was produced in 1679 "by Mr. Josias Priests' boarding school at Chelsea by young gentlewomen, the words by Mr. Nat Late, the musick composed by Mr. Henry Purcell." The story follows Virgil's "Æneid" except for the addition of a sorceress and a chorus of witches, who are determined Dido shall be destroyed. This old opera was perfect in its form and the recitatives; solos, duets and choruses were worked out in a remarkable manner which was far ahead of the period. Authorities declare this work to be the most perfect of the early music dramas, but because of the total lack of appreciation which the work evoked from the public, Purcell never again wrote another opera. Dido's death song, "When I am Laid in Earth" is followed by a chorus of mourning cupids and is one of the most beautiful and pathetic scenes ever written.

[Lesson VII, Part II; Lesson IV, Part IV.]

C1314 *Trumpet Tunes and Ayres* Purcell

Purcell's most elaborate and successful effort in dramatic composition was the music which he wrote in 1691 for Dryden's "King Arthur." Unfortunately much of the score was lost but enough has been retained so that we know Purcell's orchestra consisted of flutes, oboes, trumpets and strings. The simple majesty of these themes as played by the organ show that Purcell well understood the tonal possibilities of the trumpet. [Lesson VII, Part II; Lesson XXII, Part III.]

1326 *Prelude in C Sharp Minor* Rachmaninoff

This composition is one of the most popular piano works of the modern school. It is said that this composition was inspired by the hearing of the bells of the Kremlin at Moscow, on a festival day. As the Kremlin bells ring out, all the bells of the city answer, until the air is filled with the clanging sound of bells. This work was written by Rachmaninoff when he was but twenty years old. He sold it to a publisher for a trifling sum, and although he never reaped any financial benefit, the great popularity of this short piece has done more to spread his fame than all his other great compositions. Originally written for piano, it has been arranged for practically every combination of instruments. [Lesson XXVII, Part II.]

1199 *Tambourin* Rameau

The Tambourin takes its name from the instrument which was always used to accompany it. The tambour of old was a different instrument from our

* In preparation.

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modern tambourine; it was a long, narrow drum which was beaten by a stick in one hand, while in the other the dancer held a flageolet, or pipe, on which was played the gay dance tune. The dance came into France with the Crusaders, who brought the idea from the Far East. It is still used in parts of the Orient, but is a popular dance of the folk in the district of Provence, in Southern France. This "Tambourin" is from the ballet "Castor and Pollux" which was produced in 1737. The imitative effect of the old Tambour is excellently reproduced on the hurpsehord. [*Lesson XXIII, Part III.*]

—— * *The Nightingale's Passion Song from "Hippolyte et Aricie" Rameau*

This beautiful soprano aria is from Rameau's first opera, "Hippolyte et Aricie." Strangely enough, Rameau wrote no operas until he was fifty years old, when "Hippolyte" appeared. Previous to this, Rameau had made a setting of Voltaire's "Samson," but the piece was interdicted on the eve of its performance. At Rameau's request, the Abbe Pelegrin provided an opera book based on Racine's "Phèdre," which was produced at the Academie Royal de Musique as "Hippolyte et Aricie" in 1733. This opera tells us of the son of Theseus, Duke of Athens, and Hippolyta, the Amazon queen, whose nuptials are celebrated in Shakespeare's "A Midsummer-Night's Dream." This youth comes to grief because of the jealous anger of Venus. This aria is in the Italian style of the period known as "Aria d'imitazione." [*Lesson VI, Part IV.*]

9130 } *The Waltz*
9131 }

Ravel

Ravel calls this work "A Choregraphie Poem." It was written in 1920 and the composer then stated that he intended to represent "the apotheosis of the dance." The following description was provided by Alfredo Casella, who played the work with the composer in a two piano arrangement when it was first presented to the public:

"The poem is a sort of triptych:

"a. The Birth of the Waltz. (The poem begins with dull rumors, as in 'Rheingold,' and from this chaos gradually takes form and development.)

"b. The Waltz.

"c. The Apotheosis of the Waltz."

The following "program" of "La Valse" is printed in the score: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, *fortissimo*. An Imperial Court about 1855."

"La Valse" is scored for the following orchestra: Three flutes (one interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, gong, glockenspiel, rattles, two harps, and strings. [*Lesson XXXIV, Part III.*]

9126 } *The Fountains of Rome*
9127 }

Respighi

Ottovino Respighi was born at Bologna in 1870, and received his earliest musical training in Italy. As a youth he travelled much in Europe and in Russia, and worked under Rimsky-Korsakow for some time. Although the composer of

* In preparation.

Analyses

several operas, his greatest works have been along symphonic lines. Respighi composed this work in 1916, but it was not produced until 1918. It is really a modern *suite*, although the composer calls it a "Symphonic Poem." It is in four distinct movements which bear the following subtitles:

"The Fountain of Valle Giulia at Dawn; The Triton Fountain at Morn; The Fountain of Trevi at Midday; the Villa Medici Fountain at Sunset." In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer. The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn. A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water. Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at Midday. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance. The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

This work is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, triangle, cymbals, bells, two harps, celesta, pianoforte, organ (*ad libitum*) and strings. [Lesson XI, Part I; Lesson XXXII, Part II; Lesson XXXIII, Part III; Lesson XXXII, Part III.]

* *The Pines of Rome*

Respighi

This beautiful modern orchestral work by the Italian master, Ottavino Respighi, was written in 1924, eight years after "The Fountains of Rome." The composer calls both of these compositions "Symphonic Poems," although both fall more readily under the category of "Modern Suites." Like the "Fountains of Rome," Respighi has divided this composition into four distinct and separate tone pictures: The Pines of the Villa Borghese; The Pines Near the Catacombs; The Pines on the Janiculum Hill; The Pines of the Appian Way. The composer tells us that "the centuries old trees which dominate so characteristically the Roman landscape become testimony here for the principal events of Roman life."

In his first picture, "The Pines of the Villa Borghese," Respighi describes the happy children, playing under the ancient tall trees. They pretend to be soldiers, they march and dance and sing in their happy games as free and joyous as the twittering swallows, who take their places when daylight fades.

The second picture is of the Pines Near the Catacombs. This begins with a mysterious chant in the muted and divided strings which is taken up by the muted horns and becomes a solemn sonorous hymn of early Christian days.

The third picture is of the Pines on the Janiculum Hill. It is moonlight and the plaintive tones of a clarinet are heard as though the voice of a sighing lover

* In preparation.

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was singing in the distance. A real nightingale's song, made possible by the use of a Victor record of an actual bird voice, is an important feature of this movement. In this instance we have the only case of a record being made in which one of the voices recorded is that of another record. The bird song occurs at the end of the movement, and is accompanied by muted violins, harp and pizzicati chords on the 'cellos and violins.

The last movement, "The Pines of the Appian Way," is in the tempo of a march. It is dawn, and down this marvelous old road the poet-musician brings a tonal phantasy depicting the advance of the Roman Army bearing the victorious Consul back to the plaudits of the multitude awaiting him on the Capitoline Hill. One hears "the rhythm of innumerable steps," and as the trumpets blare one can almost visualize "the mighty army of the past advancing down the sacred way." [*Lesson XXIII, Part III.*] (*Optional.*)

6603 } *Capriccio Espagnole, Op. 34*
1185 }

Rimsky-Korsakow

Like most of the composers of the Russian School, Rimsky-Korsakow was much interested in the folk music of Italy and Spain. This Spanish Caprice was written in 1887, and consists of five movements. The first section is an "Alborada," or Morning Serenade. The entire movement is constructed on the vigorous opening theme given by the violins. The second section is a short set of variations on a Spanish folk song, the theme of which is stated by the French horn. The third section is a return to the Alborada; the fourth, a Gypsy Song made up of a series of cadenzas, the first being given by the trumpets, the second by a solo violin, the third by the flutes, the fourth by the harp. The final movement is a Fandango of the Asturias. The principal theme is here announced by the trombones and followed by the wood-winds. The solo violin then plays a variation of this theme. After hearing this work, Tschaiikowsky wrote to the composer: "Your 'Spanish Caprice' is a colossal masterpiece of instrumentation and you may regard yourself as the greatest master of the present day." [*Lesson XXI, Part I; Lesson XVII, Part III; Lesson XXI, Part III.*]

20358 *Church Scene from "Christmas Eve"*

Rimsky-Korsakow

Gogol's quaint folk-tale of the Ukraine, "Christmas Eve," has been used as the basis of several operas by Russian composers, including Tschaiikowsky and Rimsky-Korsakow. The latter's opera was first produced in 1895, but met with only a mildly enthusiastic reception. Some of the choral passages are exceedingly beautiful, including the one given here, which is sung by a chorus of unaccompanied male voices, in which the basses intone the heavy "boom" of the church bells.
[*Lesson XXXIII, Part IV.*]

6579 *Flight of the Bumble-Bee*

Rimsky-Korsakow

One of the lesser known operas by Rimsky-Korsakow is "The Legend of the Tsar Saltan" which was produced in 1900 in Moscow. Like most of the operas of this famous Russian, the story is taken from Russian fairy lore, this version being that used by the great Russian poet Pushkin. The great bumble-bee appears in the third act of the opera. He has come from over the sea to the enchanted island, where the fairy princess disguised as a swan, is floating about in the water awaiting the arrival of the prince who shall deliver her from the magic spell. The use of the tremolo in the strings gives a remarkable tone picture of the huge bumble-bee coming from the distance, and his song as he

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circles about the head of the swan princess. [*Lesson I, Part I; Lesson XI, Part I; Lesson II, Part III.*]

——* *Hymn to the Sun*—"Le Coq d'Or"

Rimsky-Korsakow

"Le Coq d'Or" (The Golden Cockerel) was the last work of Rimsky-Korsakow, and was written in 1907. The libretto of the work is based on Pushkin's well-known poem, and the opera is in reality a satire, as its prologue tells us—

"A fairy-tale, not solid truth,
It holds a moral good for youth."

The beautiful soprano aria is taken from the second act of the opera. The aged King Dodon comes into a narrow pass, and sees the wreck of his great army and the corpses of his two sons. As day dawns, he notices a large tent which he supposes to be the tent of the leader of the hostile band, but greatly to his surprise Dodon hears a charming voice, and a most beautiful Princess comes from the tent, followed by her slaves who bear musical instruments. She sings this song of greeting to the sun, as Dodon bows before her. [*Lesson XXXIII, Part IV.*]

6867 *Song of the Viking Guest*—"Sadko"

Rimsky-Korsakow

Rimsky-Korsakow, like all other Russians, was much engrossed with the ancient mythological legend of "Sadko," a Russian God of Music, who having been thrown overboard, went to live in the depths of the sea, where he charmed all with his music and finally won the Sea King's daughter as a bride. The composer used the story for a ballet, an opera, and a symphonic poem. This is the great baritone aria from the opera. [*Lesson XXXIII, Part IV.*]

——* *Aller au Bois (Go to the Forest)*—"Snow Maiden" Rimsky-Korsakow

This lovely song is sung by the Snow Maiden in the Prologue of the opera, which is based on an old folk tale of a beautiful maiden of snow, daughter of old Winter and the gentle fairy Spring. Its weird oriental melody, queer harmonies, and lovely flute accompaniment are distinctly Russian in character. [*Lesson XXXIII, Part IV.*]

4066 *Song of the Shepherd Lehl*—"Snow Maiden"

Rimsky-Korsakow

Rimsky-Korsakow has written his best works for orchestra and the concert room, but he also wrote several operas on Russian stories, which have been popular in his native land. His ballet opera of "The Snow Maiden" is based on the fairy play of Ostrovsky and was produced in 1882.

Snégouchka, or Snow Maiden, is the daughter of the King Frost and the Fairy Spring. Her father's old enemy, the Sun God, has declared that the beautiful maiden will die if his rays of sunlight shall ever touch her. So the maiden is brought up in the wintry woods. She has heard from afar the songs of the Shepherd Lehl and longs to be a mortal, that she may win the love of the shepherd. Her mother persuades the old king that Snégouchka is old enough to go out into the world, and she is therefore given into the keeping of a peasant couple, who rear her as their own daughter. Lehl remains indifferent to her charms, but the Tartar merchant, Mizgyr, becomes infatuated with Snégouchka and deserts his own sweetheart, Kupara. But the Snow Maiden discovers that Lehl loves the deserted Kupara. In despair she calls on her mother for aid, but the sun comes through the clouds, and as though in answer to her cry, the shining rays melt her

* In preparation.

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lovely form and she disappears. The symbolism of this quaint folk-tale is easily apparent, the Shepherd Lehl representing the spirit of Russian folk-lore.

The flying cloud called to the thunder
You rumble, I'll scatter the rain.
Then the plains will be green with springtime
And the smiling flowers shall spring.

Now the girls through woods appear,
Their strawberries they gather far and near
We hear their song and laughter.
Then a sudden cry of torture.
"One maiden she has gone,
Alas! she'll meet the wolf alone,"
Oh! My Lehl! My Lehl! My Lehl!

While the maidens sigh and cry—
A wild-eyed stranger they spy—
"You silly girls, have you lost your wits?
Why do you weep and cry?
Your silly tears will do no good,
Why don't you look about the wood?"
Oh! My Lehl! My Lehl! My Lehl!

Copy't Oliver Ditson Co.

[Lesson XXXIII, Part IV.]

6738-
6742 } *Scheherazade Suite*

Rimsky-Korsakow

Rimsky-Korsakow's greatest orchestral work is the *Scheherazade Suite*, the story of which is based on "The Arabian Nights." The score bears the following inscription: "The Sultan, Schahriar, persuaded of the fulseness and faithlessness of women, had sworn to have each one of his wives put to death after the first night. But the Sultana, Scheherazade, saved her life by interesting him in the stories which she narrated for a thousand and one nights. Impelled by curiosity, the Sultan remitted the punishment of his wife day after day and finally renounced his blood-thirsty resolution. Many wonderful things were told Schahriar by the Sultana Scheherazade. In her narratives the Sultan drew on the poets for her verses, on folk-songs for her songs, and intermingled tales and adventure with one another."

There are four movements:

"The Sea and Sinbad's Ship."

"The Narrative of the Kalendar Prince."

"The Young Prince and the Young Princess."

"The Festival at Bagdad."

These four movements are linked together by one theme given out by the solo violin, which represents the narrator, the Sultan's princess, Scheherazade.

The first movement, entitled "The Sea and Sinbad's Ship," opens with an undulating theme descriptive of the ocean. This is followed by a melody representing the ship; the development of these two themes is frequently interrupted by a recurrence of the Scheherazade theme in the violin.

The second movement, "The Narrative of the Kalendar Prince," is announced by the Scheherazade theme, after which the bassoon, over a drone bass from the strings, begins the long-drawn-out tale of the Kalendar Prince. This is then taken up by the oboe and harp, later by the violins, and finally by the wood-winds and horns, with pizzicati string accompaniment. A new theme in the trumpets and trombones leads into a brilliant march, which is brought to a climax by the full orchestra. This movement is of a very merry character and is in direct contrast

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to the third number, which is a *romanza* descriptive of "The Young Prince and Princess." Their themes are very much alike melodically, but the second theme is greatly enhanced by the use of the tambourine, triangle, cymbals, and snare drum which accompany the plaintive Oriental melody given by the clarinet. Throughout the movement the Scheherazade theme is heard played by the solo violin.

In the Finale movement, "The Festival at Bagdad," the composer brings together all the themes that he uses in the entire work. Beginning at Bagdad, the festivities are carried on board the ship, which is sunk during a raging storm by contact with the magnetic rocks. The theme of the sea is heard at the opening of this movement. It is followed by the Scheherazade theme in the solo violin. This leads into the fête at Bagdad, which is a truly marvelous tone-picture of an Oriental festival. All the themes which have been heard in the entire work are here woven into a wild fantastic Oriental dance growing in intensity until the final outburst from the trombones and drums, which so well depicts the furious storm and the shipwreck upon the rocks. The Scheherazade motive in the violin brings the movement to an end. [*Lesson XXV, Part II; Lesson III, Part III; Lesson XXXIII, Part III.*]

35844 *Battle Cry of Freedom*

Root

This thrilling war song of Civil War days was written by George F. Root, of Chicago, in 1862 just after Lincoln's second call for troops had been issued. In his "The Story of a Musical Life," Mr. Root tells how he had just finished writing this song when the Lombard brothers, who were the great singers of those days, came into the office to ask what they should sing at the mass meeting which was to be held that noon when President Lincoln's message was to be read. The ink was scarcely dry upon the paper but the Lombards hailed the song with joy and after trying it over a couple of times hastened to the Court House steps where already thousands had gathered to hear the President's proclamation. By the time they had finished singing the second verse the audience was singing the chorus with them, and the song spread like wild fire through the camps and battle-fields. It was the singing of this song by the Union troops at the Battle of the Wilderness which led the Confederate army to believe that the Union re-inforcements had arrived, and caused them to refrain from the attack which had been planned by them. President Lincoln wrote George F. Root that his songs had done more than any other factor to help in the winning of the Civil War. [*Lesson XXXIV, Part II.*]

55290 *Overture—"The Barber of Seville"*

Rossini

This overture, so typically Italian in feeling and orchestral treatment, was written hurriedly by Rossini, who borrowed heavily from some of his own melodies of an earlier date. The orchestra included two clarinets in C, instruments which were not in general use at that time (1816). The overture begins with a sad, slow movement, announced by strings and bassoons which are soon joined in a melody by first violins and flute. Now comes a lively *allegro* theme in which the violins and strings lead, with a minor melody by the flute. There is a lively contrapuntal development of the melodies so far introduced and a passage in which the two melodies alternate. One notices the sparing use of the horns and woodwinds, in which no long passages occur. On the whole the vivacity of rhythm and freshness of melody of the overture, make it a fitting introduction to Rossini's delightful musical comedy. [*Lesson XI, Part IV.*]

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1180 *Cavatina—Ecco ridente (Dawn, with her rosy mantle)—*

“*Barber of Seville*”

Rossini

As Act I of Rossini's sparkling comic opera opens, Count Almaviva sings this lovely serenade beneath Rosina's window, while musicians accompany him on the mandolins. [*Lesson XI, Part IV.*]

1180 *Serenade—Se il mio nome (If my name you would know)*

“*Barber of Seville*”

Rossini

The Count, having enlisted the aid of Figaro, the village factotum, assumes the name of Lindor, to disguise his rank, and sings this second serenade beneath Rosina's balcony, telling her that he adores and wishes to marry her. Rosina comes to the balcony and drops a note to her admirer. [*Lesson XI, Part IV.*]

6580 *Una voce poco fa—“The Barber of Seville”*

Rossini

In the “*Barber of Seville*” Rossini has given us his best work, for although in the form of Opera Buffa, this opera has been ever considered his greatest and most popular composition. This story is from the Beaumarchais comedy, and is the same which Mozart immortalized in “*The Marriage of Figaro*.”

The cavatina “*Una voce poco fa*” is sung by Rosina in the first act. [*Lesson XI, Part IV.*]

6263 *Largo al factotum—“The Barber of Seville”*

Rossini

No single number from Rossini's ever-popular “*Barber of Seville*” has been more universally acclaimed than Figaro's aria from the first act. This is one of the old style songs of Opera Buffa known as the “*Patter Song*,” in which the character tells of his work and personal habits. Figaro enters with a guitar hung about his neck.

“Oh! what a happy life,” soliloquizes the gay barber of quality. “Oh, brave Figaro, bravo, bravissimo; thou art sure the happiest of men, ready at all hours of the night and, by day, perpetually in bustle and motion. What happier region of delight; what nobler life for a barber than mine! Razors, combs, lancets, scissors—behold them all at my command! Besides the snug perquisites of the business, with gay damsels and cavaliers. All call me! all want me!—dames and maidens—old and young. My peruke! cries one—my beard! shouts another—bleed me! cries this—this billetdoux! whispers that. Figaro, Figaro, heavens, what a crowd. Figaro, Figaro! heavens what a tumult! One at a time, for mercy sake! Figaro here: Figaro there: Figaro above: Figaro below: I am all activity: I am quick as lightning; in a word—I am the factotum of the town. Oh, what a happy life! but little fatigue—abundant amusement—with a pocket that can always boast a doubloon, the noble fruit of my reputation. But I must hasten to the shop.”

[*Lesson XI, Part IV.*]

6558 *La Calunnia (Slander's Whisper)—“Barber of Seville”*

Rossini

In this selection, Don Basilio, the music Master, conspires with Dr. Bartolo, to slander the young Count Almaviva, lover of Rosina, the Doctor's ward. Basilio sets forth the terrible effects of calumny, first in suave, half-Mozartian phrases, then in soft doddering accents of premature age, then in explosive, rapid-fire passages, leading up to high sustained notes. [*Lesson XI, Part IV.*]

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35827 *Overture*—"Semiramide"

Rossini

Rossini founded his two act oriental opera upon Rossi's score taken from Voltaire's "Semiramis." It was first given in Venice in 1823, and is said to have taken the composer only one month to compose it. The plot hinges upon a love triangle of ancient Babylon. (For complete story see "Victrola Book of the Opera.") [*Lesson XI, Part IV.*]

6028 *Cujus Animam*—"Stabat Mater"

Rossini

The "Stabat Mater" of Rossini belongs distinctly to the French Grand Opera School of his day. Although a musical setting of the most sacred words in the Roman Catholic Church service, Rossini has here used the same musical expression he would have employed for any trivial operatic libretto. The superficial tendency of Rossini's age has been remarked, and as he favored the singers with florid and highly embellished arias in his operas, we find that the selections chosen from the "Stabat Mater" answer the same dramatic deficiencies. The "Cujus Animam" is sung by the tenor, and follows the opening chorus "Stabat Mater Dolorosa."

Savior breathe forgiveness o'er me,
In my need guide me, keep me,
God of Mercy—God of love.

Heavenly Father, help I pray Thee,
While I humbly bend before Thee,
Save and help me, blessed Lord.

[*Lesson XII, Part IV.*]

35800 *Cujus Animam*—"Stabat Mater"

Rossini

The trombone here plays the famous tenor aria. It is an excellent example of the range and power of the tone of the trombone. [*Lesson XVI, Part III.*]

20606 } *Overture*—"William Tell"

Rossini

This familiar and ever-popular overture is the only one of Rossini's showy opera overtures, which still retains a prominent place on concert programs. "William Tell" was Rossini's last dramatic work, and was presented in Paris in 1829. The story is a wretched adaptation of Schiller's famous play, based on the story of the Swiss patriot. In the overture Rossini has attempted to give a description of Alpine life. Berlioz described it as "a symphony in four parts." The introduction gives a picture of sunrise in the mountains and is entitled "Dawn." The second part, "The Storm," is a wonderful musical delineation of an Alpine storm, which, as it gradually dies away, prepares for the third part. This andante, entitled "The Calm," typifies the shepherd's thanksgiving after the storm, and the "Ranz des vaches" is heard in the English horn and flute. A brilliant coda "Finale" depicting the march of the Swiss troops, brings the work to a spirited close. [*Lesson XXI, Part II; Lesson I, Part III; Lesson X, Part III; Lesson XIV, Part III; Lesson XI, Part IV.*]

10009 *Duet*—Ah Mathilde—"William Tell"

Rossini

In this duet, William Tell tells Arnold of a plot to destroy Gessler, the tyrant. But Arnold is in love with Gessler's daughter, Mathilde, and this information invites a duel between his patriotic fervour and the more tender feelings of personal love. He finally agrees to renounce Mathilde for the good of the fatherland.

[*Lesson XI, Part IV.*]

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10009 *Trio--His Life Basely Taken (Troncar suoi di)*

—"William Tell"

Rossini

This magnificent trio is sung by Arnold, Tell, and Walter, just as the death of Arnold's father, Melethal, has been announced. No more gripping story of the age-old struggle for freedom has ever been written than that of the Swiss hero, William Tell. This pledge of the three friends to struggle together through all oppression is a number of great strength and beauty. It occurs at the end of Act II, when Tell is chosen as leader of the patriots. [*Lesson XI, Part IV.*]

————— { *Hategana-Roumanian Dance (Accordion)* }
 { *Ardeleanca din Banat (Dance from Banat)* }

Roumanian

Two native dances of Roumania played on the accordion by a Roumanian musician in peasant style. As its name implies, the Ardeleanca comes from the district of Arden and the Banat. It is a slow dance for two people, and has been called the most popular of all Roumanian dances. The Hategana is also for two people, but is in faster tempo. [*Lesson XIV, Part I; Lesson XVII, Part I.*]

21175 *Doina*

68816 *Roumanian Dance*

Roumanian

Doina is the name given the characteristic song-form of the Roumanian peasant. The real meaning of the word is lament, or complaint, which is borne out by its melancholy minor character, which indicates its origin in the shepherd's pipe. It is the custom for the *doina*, in instrumental form, to be followed by the *sirba*, a lively dance in the major mode, which offers a pleasing contrast to the slow movement. The *hora*, the national dance of Roumania, is in rondo form, 2/4 measure, and is danced in a circle by men and girls, and with accelerations in tempo. It owes its name, no doubt to the old Latin word *hora*, and in its oldest form portrayed the daily circle of the hours. As commonly danced, the girls, brilliantly costumed, form an outer circle, around an inner circle of men. As the music, usually played by gypsy musicians on the tamburitza, slowly begins, the dancers take five steps to the left, and then stomp the ground. This is repeated until the music takes a quicker tempo, when the two circles join hands, girls and men alternating, and dance around the circle. Later the partners face each other stop and gaze into each others eyes, and then resume the steps of the dance. Frequently verses are introduced, which makes the *hora* a real choral dance.

[*Lesson XI, Part I; Lesson XVII, Part I.*]

1178 *Melody in F*

Rubinstein

This delightful composition was originally a short piano selection. It clearly shows the influence of the German Romantic School, for it must be remembered that Rubinstein, although a Russian, was educated in Germany during this period. The composer once said of himself, "The Germans call me a Russian; the Russians a German; the Jews a Christian, and the Christians a Jew. What then am I?" In this famous Melody in F, we can clearly note the influence of Mendelssohn's "Songs Without Words," for, although this beautiful number does not bear a title, it is an excellent example of music illustrating a poetic thought. [*Lesson I, Part I.*]

35820 *Kamennoi-Ostrow*

Rubinstein

This collection of twenty-four piano pieces is Op. 10 in the Rubinstein Catalogue. The general title, "Kamennoi-Ostrow," takes its name from a popular

* In preparation.

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fashionable resort on the Kamennoi Island in the river Neva, where Rubinstein spent many vacation days. Each one of these short pieces is a tonal portrait of one of the friends or acquaintances made by Rubinstein while there. No. 22, "Rêve Angelique," is dedicated to Mlle. Anna de Friedbourg, and is said to be her idealized portrait painted in tone.

Rubinstein wrote these short compositions while a guest at Kamennoi-Ostrow during the years 1852-54, the period he served as Court pianist to the Grand Duchess. He tells that the series is "An Album of Twenty-four Portraits," each piece being dedicated to one of the ladies of the Court, and it was his intention to convey some characteristic of each person or some incident connected with her friendship for himself. As we do not know the twenty-four personalities, Rubinstein's work can today hardly be called program music in its truest sense, but the collection will always remain a popular one because there is so much that is truly beautiful in many of these compositions.

No. 22 in F-sharp Minor is the best known piece in the collection and is regarded as one of the most beautiful melodies which Rubinstein ever wrote. After a few measures of accompaniment which serve as Introduction, the first subject is announced. This is a broad, dignified melody which is in beautiful contrast to the more animated second subject. This dreamy and pensive melody is sung by the 'cellos, with an accompaniment in the treble by flutes and violins, which suggests the ripples of the water. A third subject based on an old Russian Church Chorale follows, and a short development leads to the return of the first subject, now brought back with an arpeggio accompaniment. A short reminiscence of the second subject and the Chorale brings the composition to a close.

It is said that this piece carries with it a definite program. The first subject in its broad serenity suggests a moon-lit garden on a summer evening, the second subject depicting the conversation of two lovers, whose tender words are interrupted by the tolling of a bell in the chapel nearby and the chanting of the monks at even-song. [*Lesson XXV, Part II.*]

20358 *Hymn of the Cherubim*

Russian Church

The Emperor Justinian is said to have introduced this beautiful hymn into the service of the Eastern Church, where it has remained as a part of the liturgy of the Greek and Russian Orthodox Churches. It begins "Let us, representing the heavenly cherubim, now lay aside the cares of earth." There are a number of settings of this impressive passage, which is used in the service just before the "Great Entrance." This setting is by Glinka and is sung by twenty mixed voices, evenly divided. [*Lesson XXV, Part II.*] (*Optional.*)

78890 *Lord Have Mercy (Hospodee pomeeloo)*

Russian

This remarkable hymn from the service of the Orthodox Russian Church was composed by Lvovsky. It is built on rising and falling sequences. At the rising of the sequences, church attendants raise the cross: at the falling sequences they lower the cross. During the singing the congregation kneels. It is interesting to remember that this service is traced to an old tradition of the early Christian Church, which relates the story of the finding of the true cross by the Emperor Constantine, who was inspired to search for it because of a dream. [*Lesson XXVII, Part I.*]

20037 *Two Guitars*

Russian-Gypsy

This composition is founded upon a very old Russian Gypsy air, beginning with a slow dreamy movement in the minor, which changes to a swift and more

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fiery middle section, and then resumes its first mood. The melody was probably introduced into the United States in the period following the great war, when Russian players and musicians occupied a prominent place in the popular interest of the American public. Notice the use of the pizzicato of the strings, to imitate the Gypsy guitars. [*Lesson XI, Part I; Lesson XXVII, Part I.*]

- 73777 { *The Sun Rises and Sets (Siberian Prisoner's Song)* } Russian
 Ah, My Fate! (Siberian Prisoner's Song) }

One of the most beautiful of the songs which owe their origin to the sufferings of Russian exiles in Siberian prison camps has been used by Maxim Gorky in the last scene of his famous realistic drama of Moscow low life, "Night Refuge" (called also *Nachtazyl*). Those who have seen the Moscow Art Theatre players in this impressive drama will recall one of the characters starting the song, while the others on the stage join in the refrain in the rich harmonious style of the Russians. The song begins "The sun rises and sets, but always my prison cell is dark and dreary!" This used to be a great favorite with Chaliapin, who frequently sings the burden to the accompaniment of his friends in Russian social gatherings.

"Eh, tu dolia" is another song of prison life equally dear to the Russian heart. "My ill fate brought me to Siberia, not murder, or highway robbery. I was poor, I could not pay my taxes. The season was poor and mother Earth was barren, but they would not believe me and sent me to Siberia." [*Lesson XIV, Part I; Lesson XXVII, Part I.*]

- 73928 { *Down by Mother Volga (Folk Song)* } Russian
 The Nightingale (Folk Song) }

"Down by Mother Volga" is one of the numerous boatmen's songs of the Russian river. The refrains of these songs are used as a rhythmic help in pulling the barges along the shores of the Volga River. The men drag themselves along all day long under a burning sun, like poor hungry dogs without hope for a better existence. Felling deeper and deeper in despair, many drink themselves to death. But hope and an ideal move the world. So there comes at the end of this song a happy note as though a prayer for a better future. [*Lesson XIV, Part I.*]

A popular Russian song of the nightingale, who is a summer visitor in some parts of Russia. Note the balalaika orchestra accompaniment.

Oh, sweetly sang the nightingale in my garden, green and small.
 Of many, many songs he sang, there was one more sweet than all.
 That one song was so dear to me, I have mourned the whole night long;
 And I have wept, my soul was torn with grief, lest I should lose that song.
 From the North the wind swept suddenly; like a stone my heart sank low.
 For all the dreary, bitter winter-time, lay my garden white with snow.

[*Lesson XXVII, Part I.*] (Optional.)

- 73886 { *Russia in Snow (Modern Song)* } Russian
 Amidst Fields and Woods (Russian-Gypsy Song) }

The first is one of the latest and most beautiful of the newer Russian songs.

It tells how Russia had to suffer on account of war, hunger and epidemic. Balalaikas accompany the song.

The second is a very old Russian-Gypsy song, describing the gay and easy life of the wandering gypsy tribe. Piano and balalaika are used. [*Lesson XV, Part I; Lesson XXVII, Part I.*]

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81920 *Kamarinskaia*

Russian Dance

The *Kamarinskaia* is the national dance of Russia. It is in 4/4 time and is almost barbaric in its vigorous strength. It was originally danced only by men, and an unlimited number of steps were taken. Many of the Russian composers have incorporated this air into their orchestral compositions. [*Lesson XXVII, Part I.*]

77515 { *Stenka Razin and the Princess (Old Russian Ballad)* } *Russian* { *Black Eyes (Russian Gypsy Song)* }

Stenka Razin, whose story this ballad tells, was a famous pirate on the river Volga in the seventeenth century. Freely translated they sing: "On the wide and mighty Volga come Stenka Razin and his crew. They have come from a raid on the Persian shore; their boat is heavy with rich loot. The prize of the leader, Stenka Razin, is a beautiful Princess. Although surfeited with wine, food and gold, the crew is morose, for their leader is spending too much time with his captive princess. Freedom they prize above everything else, so the men fear that the captive's wiles will ruin their leader. When the valiant Stenka Razin senses what is in the minds of his crew, he takes the princess in his mighty arms, and throws her overboard as an offering to the Volga river god. Again all is happy and peaceful, and the pirates continue on their journey."

"Black Eyes" is one of those fascinating romantic waltz songs, founded on a Russian Gypsy melody. [*Lesson XXVII, Part I.*]

79085 *Lezginka*

Russian Dance

The *Lezginka* takes its name from the Lezgins, a fiery-tempered and warlike race from beyond the Caucasus. Because of their indomitable courage, these tribesmen were selected as members of the old Czar's bodyguard. This dance requires considerable agility, and is danced with two or three knives. [*Lesson XIII, Part I; Lesson XXVII, Part I; Lesson XIX, Part III.*]

20309 *Song of the Volga Boatmen*

Russian

"Perhaps the most perfectly descriptive of all the peasant songs of Russia is 'Ei Uklnam,' the cry of the Volga boatmen as they haul their heavy barges against the tide of the muddy river. They approach. The melody abruptly changes to a melodious chant of hope for the early termination of their labor. But the work must be done and they resign themselves to the inevitable. They journey on into the distance." [*Lesson XI, Part I; Lesson XIII, Part I; Lesson XXVII, Part I.*]

1143 *Le Cygne*

Saint-Saëns

No work of the famous French composer, Camille Saint-Saëns, has been more universally popular than this charming short tone picture, which the composer has inscribed "The Swan," which is from his suite "The Carnival of Animals." That the piece must be as popular with its composer as with the public is attested to by the fact that Saint-Saëns has made transcriptions of this composition for all the instruments. This work belongs to that class of program music in which the title merely suggests to the auditor the mood or poetic thought of the composer. [*Lesson V, Part III.*]

6505 *Danse Macabre*

Saint-Saëns

The *Danse Macabre* is the third symphonic poem which Saint-Saëns wrote for orchestra. The French composer was inspired by the following verses by

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Henri Cazalis (1840-1909), a poet with a penchant for gloomy and grotesque subjects. In this poem Cazalis tells of the dance of the skeletons, at midnight:

Zig, ziz, zig, death in grim cadence
Strikes with bony heel upon the tomb.
Death at midnight hour plays a dance.
Zig, ziz, zig upon his violin.
The winter winds blow, the night is dark,
Moans are heard through the linden trees,
Through the gloom the white skeletons run,
Leaping and dancing in their shrouds.
Zig, ziz, zig, each one is gay.
Their bones are cracking in rhythmic time,
Then suddenly they cease the dance.
The cock has crowed! The dawn has come.

The twelve strokes of the harp announce the hour of midnight. Then follows the strange tones depicting Death tuning his fiddle. The queer dance begins, the rattling of the bones of the skeletons (xylophone) and violins (col legno) providing the accompaniment. The dance becomes more animated (a waltz caricature of the Dies Irae theme) until the crow of the cock (oboe) announces the day, and the ghostly revelers hurry back to their tombs. [*Lesson I, Part I; Lesson XI, Part I; Lesson III, Part III; Lesson VII, Part III; Lesson XVI, Part III.*]

7006 *Omphale's Spinning Wheel (Rouet d'Omphale)*

Saint-Saëns

Camille Saint-Saëns wrote four Symphonic Poems for orchestra, of which this work, the first of the series, and "Danse Macabre," are the most celebrated. This composition was originally written as a piano solo and was played in that form by the composer at many public concerts during the year 1871. It was then re-written for the orchestra and first given at a Concert Populaire in Paris, on April 14, 1872.

The symphonic poem tells the story of Hercules at the court of Queen Omphale. The hero, Hercules, in punishment for having killed his friend, Iphitus, is sent by the oracle as a slave to the court of Queen Omphale, there to serve her for three years. Omphale, Queen of Lydia, forced the warrior to assume feminine attire, and to spend his time spinning among her maidens, while she brandished his club and paraded in his lion's skin.

The music begins with the busy whirring spinning wheel theme, and the voices of the maidens are heard as they chide Hercules for his careless and awkward use of the wheel. Next a theme appears which depicts Hercules groaning as he realizes that he cannot break the bonds which hold him in slavery. Then Omphale's mocking laughter is heard as she derides the hero, and the whirring of the wheels, as the spinning is resumed, brings the composition to an end. [*Lesson XXXVI, Part III.*] (*Optional.*)

———* *Spring Flowers—"Samson et Dalila"*

Saint-Saëns

This charming chorus for women's voices occurs in the second scene of the first act of Saint-Saëns' "Biblical opera," "Samson et Dalila." The fair temptress of Sorok enters in the train of her maidens, who dance and sing as they weave the garlands of spring. [*Lesson IV, Part I.*]

6590 *Printemps qui commence (Dalila's Song of Spring)* "Samson et Dalila"

Saint-Saëns

After the Philistine maidens finish their dancing and singing, Dalila steps forward and gazes earnestly at Samson. He tries to avoid her, but is fascinated by her beauty as she sings:

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Spring voices are singing,
Bright hope they are bringing,
All hearts making glad.
And gone sorrow's traces,
The soft air effaces
All days that are sad.
Our hearts warm are glowing,
When sweet winds are blowing
They dry out ev'ry tear
The earth glad and beaming,
With freshness is teeming,
While fruits and flowers are here.
In vain all my beauty:
I weep my poor fate.
My heart filled with love,

The faithless doth wait.
In vain am I striving?
Can hope never last?
I must then remember
Only joys now past.
When night is descending,
With love all unending,
Bewailing my fate,
For him will I wait.
I'll banish all sadness,
Though deep I may yearn,
When fond love returning,
In his bosom burning
May enforce his return!

[Lesson XXXII, Part IV.]

——* *Love, Thy Aid—"Samson et Dalila"*

Saint-Saëns

This great aria is sung by Dalila at the opening of the second act of Saint-Saëns' opera "Samson et Dalila." The scene shows the valley of Sorok in Palestine. On one side is Dalila's dwelling, which has a graceful portico almost entirely overgrown with vines and flowers. Dalila is alone seated on a rock near the entrance to her house. She is awaiting the arrival of Samson, and sings:

"To-night Samson cometh to greet me
He'll hasten my sorrows to ease
For behold strikes the hour of vengeance
When we our blest gods shall appease.

"Oh, Love! in my weakness give power
Poison Samson's brave heart for me
'Neath my soft sway may he be vanquished
To-morrow let him captive be."

(Oliver Ditson Company)

[Lesson XXXII, Part IV.] (Optional.)

6590 } *Mon coeur s'ouvre à ta voix (My Heart at Thy Sweet Voice)—*
6531 } "*Samson et Dalila*"

Saint-Saëns

This great contralto aria occurs in the second act of "Samson et Dalila." The scene shows Dalila's dwelling in the valley of Sorok. It is a dark, stormy night and distant flashes of lightning are seen. Samson comes, beguiled by the charms of the beautiful Dalila, who sings this great love aria to him. [Lesson II, Part IV; Lesson XXXII, Part IV.]

——* *Voix ma misere helas (Sore Alas! Is My Distress)*
"*Samson et Dalila*"

Saint-Saëns

This great tenor air is sung by Samson in the third act of Saint-Saëns' opera "Samson et Dalila." The scene is the prison at Gaza. Here Samson, blinded and shorn of his great power, is painfully treading the heavy mill which grinds the corn for the Philistines. In his misery Samson cries on the Almighty to take pity on him, to forgive his sin and prays for another opportunity to prove to his people the sincere devotion that is in his heart. "Sore my distress, look down with pity on me. Alas! Israel still is in chains. Yet grant us oh Lord again, the light of Thy favor." [Lesson XXXII, Part IV.]

6823 *Bacchanale—"Samson et Dalila"*

Saint-Saëns

This remarkable dance occurs in the last act of Saint-Saëns' Biblical opera, "Samson et Dalila." The scene is the interior of the Temple of Dagon. Thither the blind Samson is led to be taunted and mocked by the High Priest and the

* In preparation.

Analyses

followers of Dagon. This "Bacchanale" accompanies the dance of Dalila and her maidens, which ends in a frenzy of Oriental passion, during which Samson, crashing down the Temple pillars, destroys himself and all his enemies. The score of this "Bacchanale" calls for a very large orchestra. There are excellent effects of the oboe, English horn, clarinet, violoncello, and castanets, which should be noted when listening to this record. [*Lesson XXXI, Part II; Lesson XII, Part III; Lesson XXXII, Part IV.*]

9296 "*Suite Algérienne*" { *Rêverie du Soir*
Marche Militaire Française } *Saint-Saëns*

The *Algérienne Suite* bears on its title page this inscription: "Picturesque Impressions of a voyage to Algeria." Its four movements are short tone-pictures, attempting to portray the composer's personal experiences and feeling. The first movement is called "View of Algiers"; the second, "Moorish Rhapsody"; the third, "An Evening Dream at Blidah"; the finale, "Military March."

The "Rêverie du Soir" (An Evening Dream) is of a quiet, romantic character. The use of the viola as a solo instrument adds to the mood of serenity. Blidah is a fortress outside of Algiers. In a note on the score, the composer says that this march not only emphasized his joy, but also his security on gazing on the French garrison of Algiers. As Upton cleverly remarks: "Judged by the pomposity of the march rhythms, the composer's joy and sense of security knew no bounds in expression." [*Lesson IV, Part III; Lesson XIV, Part III.*]

116275 *The Cry of Rachel* *Salter*

Mary Turner Salter is one of the best loved and most popular of the women composers of America. Her best known song is this famous "Cry of Rachel," who mourns the taking of her beloved only son. [*Lesson XXXVI, Part II.*]

6695 *Zapateado*—(Shoemaker Dance) *Sarasate*

This "Zapateado" is a Spanish dance with a fanciful name suggesting a light-hearted cobbler who having finished an especially good pair of shoes dons them to joyously caper on the village street, oblivious of the impossible pavement. It opens with a slide tone on the E string, followed by double steps on the G and D strings, and brilliant right and left hand pizzicato, which leads into a bright melody with artificial harmonics. Near the end there is a faint quality of true harmonics and the final chord is bravura and brilliant. [*Lesson XX, Part III.*]

21747 *O cessate di piagarmi* (Oh, No Longer Seek to Pain Me) *Scarlatti*

The most important composer of the Neapolitan School was Alessandro Scarlatti (1659-1725), to whom was due the establishment of the school of *bel canto*. In truth, Scarlatti laid the foundations for the Modern Italian Opera. His music well reflects the joyous naïveté of the Neapolitan, and although Scarlatti was a master of counterpoint, his melody was ever of greater importance than technique. His opera orchestra included violins, violas, cellos, double basses, two flutes, two oboes, two bassoons, and two horns. It was but natural, then, that there is found a greater melodic freedom in Scarlatti's arias than in those of his predecessors. This aria is an excellent example of Scarlatti's power of appealing to the feelings.

Wilt thou no longer seek to pain me,
 Or with fond memories a further poison to present me?

[*Lesson III, Part IV.*]

Analyses

1353 *Capriccio*

Scarlatti

Like all of the works of the 18th century, this charming *Capriccio*, originally composed for the harpsichord, is concerned with formal development than with beautiful tone color. This is a single movement in two parts, the contrasting second section presenting a most expressive and lovely melody. [*Lesson XXI, Part III.*]

D1120 { *Sonata in D Minor*
Sonata in C Minor (2) Sonata in C Major }

Scarlatti

Domenico Scarlatti (1685-1757) was the son of the Neapolitan opera composer, Alessandro Scarlatti, from whom he inherited his great musical talent. Born the same year as Bach and Händel, Scarlatti was acknowledged the greatest master of the harpsichord in Italy. Many claim that his startling innovations in the technique of keyboard instruments laid the foundation of modern pianoforte playing. The sonata was changed by him and developed in a masterly manner. At this period the sonata consisted of three short movements: the first in rapid tempo was generally devoted to fugal development; the second a slow air or a theme and variations; the finale a rapid rondo. [*Lesson XIV, Part III; Lesson XXI, Part III.*]

1127 } *A Victory Ball*
 1128 }

Schelling

The composer of this work is an American who was born in Belvidere, N. J., and was at the age of four acclaimed a youthful pianist prodigy. His early education was obtained in Paris and he was for many years one of the elect few privileged to study with the great pianist Paderewski. As a concert pianist Schelling has toured all over the world and as a composer he has also won great recognition. He began this work in New York in the spring of 1922 when his European war experiences were still fresh in his memory. He tells us:

"* * * I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all, and I had a sinister vision similar to the one that made me write my '1914' Impression [in the variations for piano and orchestra, *Impressions from an Artist's Life*]. I came across Alfred Noyes' poem, *A Victory Ball*, while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

"I have used two army bugle calls—the *Call to Arms* and *Charge*, which ominously usher in the War Vision—and at the very end of the piece I have used *Taps*. The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music. The piece is scored for full symphonic orchestra, and bears this inscription: '*To the memory of an American soldier.*'"

"The *Victory Ball*" was produced in February, 1923, in Philadelphia. The composer calls this work "A Fantasy for Orchestra." It is based on the poem by

Analyses

the same name written by Alfred Noyes. The following are the stanzas with which the composition is concerned:

"The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

"Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reprove, because they know,
If they're forgotten, it's better so.

"Under the dancing feet are the graves,
Dazzle and molley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

* * * * *
"See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God! how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins!

"What did you think we should find," said a shade,
'When the last shot echoed and peace was made?'
'Christ,' laughed the fleshless jaws of his friend;
'I thought they'd be praying for worlds to mend.'

* * * * *
"Pish," said a statesman standing near,
'I'm glad they can busy their thoughts elsewhere!
We musn't reproach 'em. They're young, you see,'
'Ah,' said the dead men, 'so were we!'

"Victory! Victory!! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball!"

The entire poem is to be found in "The Elfin Artist and Other Poems," by Alfred Noyes, published by the Frederick A. Stokes Company.

Schelling has written a bacchanale which he has "traversed by a vision--an apparition of troops marching on irresistibly, inexorably." The music first depicts the "heedless, swirling crowd" of the ballroom.

A brilliant polonaise is first heard with the rhythm of the fox-trot and tango mingling through it. Then there is a dramatic interruption as the vision of the dead appears before us. Notice the two trumpet calls and the use of the Dies Irae in the brasses. But the revel once again commences and the Waltz is heard. Through its sensuous strains the procession of the dead continues. The bagpipes of a Scotch regiment pass and a mighty fortissimo climax for full orchestra develops. Then there is a long roll on the drums and a trumpeter sounds "Taps"!

[Lesson XXXVI, Part II; Lesson XXXVI, Part III.]

1153 *A Cuba (A Song to Cuba)*

Schipa

A Cuba, is a tribute composed by Tito Schipa the famous operatic tenor to the people of that island. This is a colorful composition in brisk rhythm, almost as fast as a paso doble, and follows the style prevalent on the island. [Lesson XXI, Part I.]

1342

6881

6838

6846

} *The Winterreise Cycle*

Schubert

The beautiful cycle of songs known as "Winterreise" or "Winter's Journey" were settings which Schubert wrote for poems by Müller. This winter journey is a pilgrimage which the poet has taken after an unfortunate love affair. It is

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a parallel between the poet's feelings and the winter landscape and each of the twenty-four songs is a complete tone picture of nature as viewed through personal sentiment.

In the first song, "Good Night," the hero tells of his lost love. The second song, sung by Miss Gerhardt, is the fifth in the series, "The Linden Tree." This is one of the most exquisite songs ever written. After the cold winter surrounding him, the hero visions to himself the blossoming linden tree, under which he and his beloved spent so many happy hours. "The Water Course" is No. 6 in the series; "Dreams of Spring" No. 11. This is also regarded as one of Schubert's greatest songs. In the 13th song, "The Post," Schubert has not only depicted the longing hope that a letter may have come from the loved one, and the disappointment and heartache when it is not in the post are depicted, as well as an actual description of the galloping horses, the approaching coach, the post horn. The post departs in a minor key.

No. 15 is "The Raven." The hero realizes he is alone and forsaken. The last five songs are regarded as the most remarkable of the series. No. 20, "The Guide Post," tells of the sign post on the road which the hero sees points to Death.

The last song in the series is "The Organ Player." The wanderer comes upon an old street musician who is grinding away on his organ though his money box is always empty. The wanderer feels the brotherhood between them; he, too, has spent his life grinding out songs and his money box, too, is empty. It has been pointed out that this verse must have impressed Schubert deeply, because it is a reflection of his own life. [Lesson XV, Part II.]

6628 *Impromptu in A Flat, Op. 142, No. 2*

Schubert

One of the most charming of the spontaneous outbursts of Schubert is this lovely Impromptu belonging to Op. 142. It begins with an exquisite melody which is carried rapidly to a great emotional climax. The second or contrasting melody is in a more rapid tempo. The first theme then returns, the work closing with an unusually lovely pianissimo passage. [Lesson XV, Part II; Lesson XXI, Part III.]

9274 *Overture—"Rosamunde"*

Schubert

In 1819 a melodrama called "The Magic Harp" was written by Hofmann for production at the Theatre au der Wien, Vienna. Schubert was commissioned to write the incidental music for this play and finished his contract in two weeks. But the production was a failure. The Overture, however, received such high praise that it was published; but by some curious error it was given at this time the title "Rosamunde." As a matter of fact, Schubert never wrote any overture for his incidental music to von Chezy's play, "Rosamunde," but used on the occasion of the production of this work, the Overture to "Alphonse and Estrella."

This Overture, now called generally "Rosamunde," opens with a few introductory chords, which are followed by a lovely melody intoned by the oboe and clarinet and later taken up by the strings. The *Allegro vivace* brings forward a gay theme for the first violins, which are accompanied by the other strings. The second subject, one of the most exquisite of Schubert's melodies, is heard in the oboe and flute and is followed by a subsidiary theme of rare beauty. There is no formal development, but a modulatory passage leads into the Recapitulation of themes and a Coda brings the Overture to a close. [Lesson XV, Part II.]

Analyses

6678 *Entr'acte from "Rosamunde"*

Schubert

This beautiful music is from the incidental music which Schubert wrote for the romantic play, "Rosamunde, the Princess of Cyprus." This play was the work of the eccentric genius, Wilhelmina von Chezy, who also provided the libretto for von Weber's ill-fated "Euryanthe." Not even Schubert's immortal music could save this weird drama from the oblivion which it so rightly deserved. The work was given two performances in Vienna in 1823, then Schubert placed his manuscript in his famous euphoard, where it remained unknown until found by Sir George Grove and Robert Schumann, many years after its composer's death. [*Lesson XV, Part II; Lesson XXVIII, Part III.*]

8070- } *Trio No. 1 in B Flat (Opus 99)*
8073 }

Schubert

First Movement—Allegro Moderato—Parts 1, 2 and 3.

Second Movement—Andante un poco mosso, Parts 1 and 2.

Third Movement—Scherzo.

Fourth Movement—Rondo—Parts 1 and 2.

This trio for pianoforte, violin and cello was written by Schubert in October, 1827. The influence of Beethoven is apparent, especially in his treatment of major and minor, which gives expression to a natural melancholy underlying Schubert's character.

The first movement, in common time, introduces the opening theme for violin and cello in octaves. After its introduction, a lovely second theme appears in the cello with pianoforte background; now comes the development of these two themes, which is vigorous, but not without poetic charm; a recapitulation of the foregoing brings the movement to a close.

The second (Andante) movement is in simple song form, and of exquisite beauty. The principal melody is introduced by the cello, with a pronounced rocking accompaniment by pianoforte.

The third movement (Scherzo) begins with a playful subject in 3/4 measure, introduced by pianoforte, and taken up by violin and cello. The middle part, or trio, is almost a waltz, beginning with a lovely sustained melody by violin. The first section is repeated and the movement ends.

The fourth movement follows the rondo form, as used by Mozart and Beethoven, built upon three lively tunes in the form of an old-fashioned country dance. The violin first announces the first tune, which is transferred to cello and then pianoforte. The second tune, notable for its octave interval, is now played in unison by all three instruments. After its second appearance, the pianoforte is heard in a group of triplets. Now the violin takes the tune in canon against the piano, in shakes, and the drone bass of the cello, which reminds one of the use of bagpipes during a peasant dance. This material is worked up to a brilliant climax to the end. [*Lesson XV, Part II.*] (*Optional.*)

6704 *Erl King*

Schubert

Schubert's famous setting of Goethe's poem was the composer's first published work, and belongs to the year 1815. Yet this wonderful song is today still considered the most remarkable art-song in all song literature. Not only is it a perfect example of the song form, but it also dramatically relates the story by the use of the three types of voice and the marvelous descriptive character of the accompaniment.

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Who rideth so late through windy night
wild?

It is the father, he holds his child,
And close the boy nestles within his arm,
He holds him tightly, he holds him warm.

"My son, why in terror do you shrink, and
hide?"

"O father, see next us the Erl King doth
ride,

The Erl King dreaded with crown and
robe."

"My son, 'tis but the mist of a cloud."

"Thou lovely child, come go with me,
Such merry plays I'll play with thee.

Many gay blossoms are blooming there,
My mother hath many gold robes to wear."

"My father, my father, did'st you not hear
What the Erl King whispers so soft in my
ear?"

"Be quiet, my child, do not mind,
'Tis but the dead leaves stirred by the
wind."

"Come lovely boy, wilt go with me?
My daughters fair shall wait on thee,

My daughters lead in the revels each night,
There is dancing and singing and laughter
bright."

"My father, my father, oh, see'st thou not.
The Erl King's daughter in yonder dim
spot?"

"My son, my son, I know and I say,
'Tis only the olden willows so grey."

"I love thee so, thou must come with me
now,

Thou must know to my will thou shalt
bow."

"My father, my father, oh, fast hold me,
do,

The Erl King will drag me away from
you."

The father is troubled, he rides now wild,
And holds close in his arms his shuddering
child.

He reaches the house with doubt and
dread,

But in his arms his child is dead.

Johann Wolfgang von Goethe (1749-1832).

[*Lesson XV, Part II.*]

35760 *Great Is Jehovah*

Schubert

One of the greatest and most beautiful songs by Franz Schubert is "Die Allmacht" (The Almighty) which is often called from its opening line "Great is Jehovah the Lord." This arrangement made for chorus is an exceedingly impressive one. [*Lesson VI, Part I; Lesson XI, Part I.*]

4008 *Hark! Hark! the Lark*

Schubert

This beautiful and possibly the most popular of all Schubert's songs has a most interesting history. It is said that the composer and some friends were seated in a public garden enjoying refreshments one afternoon when Schubert discovered that one of his companions had with him a copy of Shakespeare. He opened it and his eye lighted on this beautiful poem in "Cymbeline." Taking the printed menu card which was lying upon the table Schubert wrote this immortal song then and there on the back of the card. "Hark! Hark! the Lark," was arranged as piano solo by Franz Liszt, who handled it with rare skill, retaining all the poetic beauty of Schubert and adding but a few piano embellishments. [*Lesson XV, Part II.*]

4008 *Who Is Sylvia?*

Schubert

This charming setting of the love song from Shakespeare's "Two Gentlemen of Verona" was written on the same menu card as "Hark! Hark! the Lark." [*Lesson XV, Part II.*]

—* *The Wanderer*

Schubert

One of the most beautiful of the early songs of Schubert is "The Wanderer," which was written to words of George Schmidt, in 1816. It is said that Schubert wrote this song when but nineteen, and that it was composed in one evening. Were it not for the fact that "Erl King" was written the year previous, it would seem impossible to believe that such a mature work could have been conceived by such a young man. This is a wonderful example of the art song. The words are:

* In preparation.

Analyses

From the lonely mountains I come
From the dim vale, and ever moans the
sea.
Yet I wander joyously on
And ever ask the question, "Where?"

The sun seems to me pale and cold,
The flowers are faded, life is old;
And even speech has built a hollow sound.
I am a friendless stranger everywhere.

Where art thou, where art thou, my be-
loved land?

I seek for you but never know
That land where hope is green,
That land where blooms the rose,
Where friends so dear do wander,
Where all the dead do live again—
That land where all my tongue do speak.
O Land, where art thou?

Yet I wander joyously on
And ever ask the question, "Where?"
I hear the spirit's voice in answer,
"There, where thou art not, there is thy
rest."

[Lesson XV, Part II.]

Unfinished Symphony in B Minor:

Schubert

6663 } *Allegro moderato (First Movement) Parts I, II and III.*
6664 }
6665 } *Andante con moto (Second Movement) Parts I, II and III.*

Why this beautiful symphony, begun in 1822, was never finished, is one of the great mysteries of music history. The work was found by Sir George Grove in an old pile of Schubert manuscripts, in 1867, and given by him to the world. It consists of two complete movements and nine bars of the scherzo. Grove says of it: "Every time that I hear it I am convinced that it stands quite apart from all the other compositions of Schubert or any other master. It must be the record of some period of unusual depression, even for the susceptible and passionate nature of Schubert. In this symphony, Schubert exhibits for the first time a style absolutely his own, untinged by any predecessor, and full of that strangely direct appeal to the hearer, which is Schubert's chief characteristic. It is certain that he never heard the work played, and that the new and delicate effects with which it is crowded were the result of his imagination alone." The allegro in its original form follows the absolute pattern of the sonata form, each division being introduced by a bit of the theme, which forms the introduction and is first given by the 'cellos and double basses. In this arrangement, the contrast in the subjects may be noted, the beauty of the wood-winds (oboe and clarinet) in the first subject, and of the 'cellos in the second subject. The andante follows the song form A-B-A and is composed of two exquisite melodies. It opens with a phrase in bassoons and French horns (double-basses pizzicato); the first subject is given by the strings, the second by clarinet then oboe. [Lesson V, Part III; Lesson XV, Part II.]

6704 *Gretchen at the Spinning Wheel*

Schubert

This is one of the most charming of the Schubert art songs. The whirring of the spinning wheel is depicted in the delicate piano accompaniment. The maiden sings a lament of her lover and his absence and yet ever as she sings she spins. But as in her imagination she once more recalls his kiss of love and realizes that through this she has been betrayed, the song reaches a great emotional climax and the spinning ceases. But life must go on as does the incessant whirring wheel so Gretchen once more sings as her busy wheel whirls. [Lesson XV, Part II.]

9235- }
9240 } *Symphony in C Major*

Schubert

This last symphony by Schubert was completed in March, 1828. It was not performed until 1839—for the manuscript was left in Ferdinand Schubert's cupboard at the time of Franz Schubert's death and was not discovered until ten

Analyses

years later by Robert Schumann. In spite of what Schumann called "the Heavenly length" of this work, (it is the longest symphony ever composed) the C Major Symphony is still rightly regarded as one of the gems of orchestral literature.

The first movement opens with an Andante introduction the theme of which is stated by the French horns. The rhythmic theme heard in this Andante is developed as the first subject proper of the Allegro being presented by the strings and answering wood-winds. The second subject is given by the oboes and bassoons and is a beautiful theme which is given an extensive development before the subjects are repeated. The Free Fantasia is very long but the instrumentation although simple is exceedingly interesting. Students should notice the wonderful contrast obtained by Schubert from the use of first strings, then wood-winds in the development of his themes. The recapitulation brings back the subjects much as they were heard at first; the first theme beginning in the strings with answering phrase from the wood-winds and the second theme being given by oboes and clarinets, suggestions of the theme of the Introduction are to be heard in the trombones. The Coda is extended with a return of the Introduction heard in the wood-winds at its close.

The second movement Andante con moto is preceded by seven measures of pizzicati in the 'cellos and double-basses the oboe then entering with a theme of exquisite beauty. This is carried on by a duet between oboe and clarinet leading up to a fortissimo by full orchestra after which the second subject is heard in the strings. The development is of great beauty. Note the use of the violoncello playing the solo to the pizzicati of the other strings the oboe taking the place of the clarinet in the ensuing duet. The second subject is brought back in the flutes and clarinet. The Coda is based on the opening subject.

The third movement is a Scherzo "Allegro vivace." The first subject is presented by the strings and is answered by the wood-winds. The trio is of great beauty and the contrasting use of winds and strings though simple to follow is wondrously effective. The Scherzo is repeated.

The Finale Allegro vivace opens with a fortissimo passage for full orchestra. Note the use of the triplet figure in the strings and the interesting counter subject in the oboes and bassoons. The second subject is given an introduction by the horns but is stated by the strings, the triplet figure of the introduction being heard throughout. Sir George Grove recognized a similarity between the second part of this second subject and the finale of Beethoven's "Ninth" symphony. The development is extended and the Recapitulation follows with minor modifications of themes and instrumentation. [*Lesson VIII, Part III; Lesson X, Part III.*]

20804 *Faith in Spring*

Schubert

This lovely song by Schubert is a setting of a German poem of Ludwig Uhland, in which the poet voices his feelings over the first April signs of Spring's awakening. [*Lesson XV, Part II.*]

6639 *Marche Militaire*

Schubert

Of the three marches extant by Schubert, only this one in D has attained a permanent place. It was written as a piano duet for four hands; then Taubert transcribed it for two hands, and many conductors have arranged it for orchestra. as in this instance, where the solo passages of alternating wood-winds are especially charming.

Analyses

There is more to suggest the light-hearted gaiety of a dress parade, than of the serious business of warfare. Schubert originally dedicated the composition to the crack regiment of Imperial Grenadiers, in Vienna, who were the Emperor's bodyguard. They were picked men, superbly drilled, of the fashionable set, and dashing in their shining helmets and accoutrement.

The general effect is that of an approaching parade. The introduction establishes the tempo, with pronounced drum beat in 2/4 measure. Then comes the tuneful march with a fine rhythmic swing, becoming louder and louder. The trio in G flat (the sub-dominant) is light and fanciful, with fluttering trills and triangle parts. It probably represents the feelings of the admiring onlookers as the grenadiers perform their evolutions. Some have caught a Hungarian gypsy character in the melody. The march theme returns with increasing vehemence, and ends with a brilliant *crescendo* with drum beats. [*Lesson XV, Part II.*]

20614 *The Bee*

François Schubert

François Schubert, the composer of this charming little tone painting, was a violinist of Dresden, and was no relation to Franz Peter Schubert, of Vienna, the great composer of the time of Beethoven. This François Schubert was born in Dresden, in 1808, and died there in 1878. Almost all of his compositions were for his favorite instrument. Possibly the one which has won for him the greatest recognition is this short but exceedingly clever musical delineation of the buzzing bee.

[*Lesson XI, Part I.*]

———* *Moonlight*

Schumann

Many of the greatest of the Schumann songs were written in 1840, following the composer's marriage to Clara Wieck. Among these are the settings of twelve of the poems of von Eichendorff. Joseph von Eichendorff (1788-1857) was one of the most romantic poets of the period. His mystic poems are descriptive of the joys of wandering life, the moods of Nature, and the legends of mediæval days. In "Mondnacht" we have an excellent example of Eichendorff's love of Nature, which Schumann has enveloped in one of his most beautiful tonal settings.

It was as though the heaven
Had kissed the earth asleep,
That she, in flow'r light-lying,
A dreamy faith should keep.
The wind was softly sighing,
The grain it scarce could move,

In far off woodlands dying,
The sky was clear above,
My soul her wings extended,
And o'er the land away
Her silent flight she wended
As though her home there lay.

Copy't Oliver Ditson Co.

[*Lesson XVII, Part II.*]

1375 *Quartet in A Minor—Scherzo*

Schumann

Schumann wrote three String Quartets which are dedicated to Mendelssohn. It is said that although the composer had made sketches for these works several years before, they were actually written in eight weeks, during the summer of 1842.

The first Quartet in the key of A Minor is regarded as one of the most beautiful works in chamber music literature. Following the model of Beethoven, Schumann employed the Scherzo for his rapid movement, which, in this Quartet, precedes the Andante, and serves as the second of the four movements. The Scherzo is an excellent example of Schumann's constant use of syncopation in the writing of any rapid passages. It also serves as a remarkable illustration of the effect of staccato of four stringed instruments playing together. This is contrasted by the beautiful legato theme of the Intermezzo, which serves as a Trio to this unusual and beautiful movement. [*Lesson XXVI, Part III.*]

* In preparation.

Analyses

20739 *Return of Spring*

Schumann

One of the loveliest of all the Schumann songs is the "Return of Spring." This record is made with orchestral accompaniment, in which the use of the horns should be especially noted. [*Lesson XVII, Part II.*]

—* *Symphony No. 2—Adagio*

Schumann

The Second Symphony by Schumann was written in 1845 and was first presented under Mendelssohn's direction at the Gewandhaus Concert of November 5, 1846. Schumann wrote this work when he was ill and suffering from one of those spells of mental depression, which later caused his tragic death. It is based on a "Motto" theme similar to that used by Beethoven in his "Fate" Symphony and this work has been called by certain critics "Schumann's Fate Symphony."

The character of this work is "aggressive and combative." The customary form of the symphony is changed by Schumann who inserts the Scherzo in place of the customary slow movement and uses, curiously, two Trios. The third movement is an Adagio with an exquisite theme for violins carried on by oboe and later by the "melancholy bassoon" as the composer is pleased to call it. This is one of the most exquisite pieces of melodic poetry ever written. Schumann writes, "In the last movement I began to feel like myself" and this gay humor is clearly reflected in the sparkling allegro molto vivace with which the symphony closes.

[*Lesson III, Part III.*]

6557 *The Two Grenadiers*

Schumann

This song by Robert Schumann is remarkable, not only because it is a perfect example of the art-song, but because Schumann has brought into the music a national expression in the employment of the Marseillaise Hymn. It seems strange that two Germans as essentially Teutonic as Heine and Schumann should have written a song which expresses the patriotic nationalism of France.

Toward France there travel'd two
Grenadiers,
Their Russian captivity leaving,
As thro' the German camps slowly they
drew,
Their heads were bow'd down with griev-
ing;

For there first they heard a sorrowful
tale
Disasters their country had shaken,
The army so brave had borne rout and de-
feat,
And the Emp'rör, the Emp'rör was
taken!

Then sorrow'd together the Grenadiers
Such doleful news to be learning.
And one spoke out amidst his tears—
"My wounds once again are burning."

The other spoke: "The song is done,
Would that I, too, were dying;
Yet I have a wife and child at home,
On me for bread relying":

"Nor wife, nor child give care to me,
What matter if they are forsaken.

Let them beg their food if they hungry be,
My Emp'rör, my Emp'rör is taken!

Oh, grant a last request to me,
If here my life be over,
Then take thou my body to France with
thee,
No soil but of France my cover.

The cross of honor with its band
Leave on my bosom lying;
My musket place within my hand,
My dagger 'round me tying;

Then shall I lie within the tomb,
A sentry still and unstirring,
Till the war of cannon resounds thro' its
gloom,
And tramp of horsemen spurring.

Then rideth my Emp'rör swift o'er my
grave,
While swords with clash are descending,
Then will I arise, fully armed, from my
grave,
My Emp'rör, my Emp'rör defending!"

Heinrich Heine (1799-1856).

[*Lesson XI, Part I; Lesson XVII, Part II.*]

* In preparation.

Analyses

20804 *Thou'rt Like Unto a Flower (Du bist wie eine Blume)*

Schumann

"Thou Art Like a Flower" is a setting of a poem by Heine. It is one of the simplest and most beautiful of the Schumann songs. In that simplicity, perhaps, lies its chief charm and popularity. The music fits the text perfectly and the charming accompaniment greatly augments the vocal melody which is of exquisite beauty. Liszt and Rubinstein both wrote songs to this same text. [Lesson XVII, Part II.]

—* *The Seven Last Words of Christ*

Heinrich Schütz

Heinrich Schütz (1585-1672), "the father of German music," was the true predecessor of Händel and Bach. These composers brought to perfection the germ of the church music which Schütz had created one hundred years earlier.

Schütz was fortunate in being a student in Venice under the tutelage of Giovanni Gabrieli. This did much to aid his knowledge of instrumental composition, which was but little known in Germany at this time. It is as a composer of church music, however, that Schütz is principally known. His setting of Rinnuccini's "Dafne" translated into German is in reality the first German work in the form of the music drama. This work, unfortunately, was lost, as was also a Ballet and several other similar compositions for the stage.

"The Seven Last Words of Christ" was never published during the life of Schütz. Parts of it in manuscript were found, however, in Cassel in 1855 by O. Kade. They were adapted for modern performance by Carl Riedel and published in 1873. This work is of importance because it departs from the old style of intoned liturgy, and the newer form of *Arioso Recitative* is employed. The Narrator is not sung by one voice, but by all four voices; once, in fact, it is given by the Quartet. The work opens and ends with a chorus, which supposedly expresses the feelings of Christians as they contemplate the Savior on the cross. After this chorus in the beginning, and before it at the close, there is a short instrumental number termed "Symphonia," which one writer has aptly described as representing the raising and lowering of the curtain on the action.

There are no arias in our modern sense; all is in the form of expressive recitative. A beautiful and tender simplicity surrounds the whole work. In this record the opening chorus and a part of the recitative are given. [Lesson V, Part IV.]

4083 *Flow Gently, Sweet Afton*

Scotcl

Robert Burns wrote the verses of this song in honor of Mrs. Dugald Stewart, who was the first person to encourage him in his poetic endeavors. "Afton Lodge," the home of Mrs. Stewart, was situated on the banks of the little river, Afton, in Ayrshire. J. E. Spilman wrote the music for a later setting of the verses, which Burns originally set to an old and more elaborate Scottish air. [Lesson XXXIV, Part I.]

21616 *Highland Fling (Strathspey)*

Scotch

A popular dance of the Scotch Highlands is the "Highland Fling," so called from the peculiar step, which is almost a kick. The performer dances on each leg alternately, and "flings" the other leg, now front, now back of him. The music is usually the same as that used for the other Highland dance, the Strathspey, which is distinguished by the constant employment of the semiquavers, which precede the

* In preparation.

Analyses

long note, and which is characterized by the term "Scotch Snug." [*Lesson XIII, Part I; Lesson XXXIV, Part I.*]

4083 *Jock o' Hazeldean*

Scotch

Sir Walter Scott wrote the words of this song, using an old ballad having the same title. The melody is an old Scotch border song. The well-known air, "The Girl I Left Behind Me," was taken from this tune.

Why weep ye by the tide, ladie?
Why weep ye by the tide?
I'll wed ye to my youngest son,
And ye sall be his bride:
And ye sall be his bride, ladie,
Sae comely to be seen—
But aye she loot the tears down fa'
For Jock o' Hazeldean.

His step is first in peaceful ha',
His sword in battle keen—
But aye she loot the tears down fa'
For Jock o' Hazeldean.

Now let this willfu' grief be done.
And dry that cheek so pale!
Young Frank is chief of Errington
And lord of Lapgleyle-dale;

The kirk was decked at morning-tide,
The tapers glimmered fair;
The priest and bridegroom wait the bride.
And dame and knight were there.
They sought her baith by bower and ha';
The ladie was not seen!
She's o'er the Border and awa'
Wi' Jock o' Hazeldean.

—Sir Walter Scott.

[*Lesson XIV, Part I; Lesson XXXIV, Part I.*]

20808 *Loch Lomond*

Scotch

This beautiful Scotch legendary song is a Jacobite air, and is an excellent example of the hexachordal (six-noted) scale. The words, "I'll tak' the low road," indicate that the song is that of a fugitive, who must needs travel by stealth along hidden paths to reach his native Scotland. There are several other explanations of these words. [*Lesson XXXIV, Part I.*]

—* *Wi' a Hundred Pipers an 'A*

Scotch

When Prince Charles Edward Stuart entered the famous Carlisle Castle, after its surrender to him, history tells us that a hundred pipers marched before him. Legend says they played the famous old bag pipe tune, which was later used by Lady Nairne as a setting to her verses "Wi' a Hundred Pipers an 'A" which is today one of the favorite bag pipe songs of the Scotch people. [*Lesson XIV, Part I; Lesson XXXIV, Part I; Lesson XXIX, Part III.*]

4083 *Ye Banks and Braes o' Bonnie Doon*

Scotch

This is a very old Scotch song, and many legendary stories have grown up regarding the air to which Robert Burns wrote these beautiful verses in 1792. The story most generally accepted is that this old tune, still found in various spots in Yorkshire, Ireland, and Scotland, was the setting for a traditional song, "The Foggy Dew." This song had words, which were far from polite, and, therefore many attempts were made to set new verses to the air. In 1778, when Niels Gow published his "Collection of Strathspey Reels," he dedicated the work to the Caledonian Hunt, a body of gentlemen of Scotland, who were not only sportsmen, but also patrons of the arts. He placed this air as the first in the collection, giving it the title, "The Caledonian Hunt's Delight," and also printing under this title: "A Favorite Air." Burns, in his original setting of "Ye Banks and Braes of Bonnie Doon," uses the title, "The Caledonian Hunt's Delight," as the name for the air. [*Lesson XXXIV, Part I.*]

1188 *Robin Adair*

Scotch-Irish

Although this song is generally regarded as a very old Scotch border ballad, and is attributed to Keppel, it is interesting to know that the melody is of old

* In preparation.

Analyses

Gaelic origin, and is found in various collections of old Irish airs, to which different words were sung. Notice the Gaelic characteristic of the five-tone scale. Boileau made use of this song in his opera "La Dame Blanche" founded on Scott's novels "The Monastery" and "Guy Mannering." [Lesson XI, Part I.]

4083 *Scots' Wha' Hae' We' Wallace Bled*

Old Scotch

It is said that this stirring Scotch patriotic hymn was first sung by Robert Bruce's army when they marched to Bannockburn, in 1314. In 1715 and 1745 the tune was certainly used under the name of "Hei Tutti Taiti," words imitative of the martial notes of the trumpet. The air was ever popular throughout Scotland, and Lady Nairne used it for a setting of her words, "I'm Wearing Awa', Jean." The words by Robert Burns (published May, 1794), are, however, much more fitting to the character of the music. This song is an excellent example of the old scale-form of the Scotch pentatonic scale. [Lesson XIV, Part I; Lesson XXXIV, Part I.]

35844 *Medley of Sea Songs*

Sea

This medley includes "Sailing," "The Larboard Watch," "Rocked in the Cradle of the Deep," "Life on the Ocean Wave," "Asleep in the Deep," "Nancy Lee," and "Anchored." [Lesson XIII, Part I.]

———* *What Shall Ie Have Who Killed the Deer?*

—"*As You Like It*"

Shakespeare

This old glee or hunting song is sung in the second scene of the fourth act of Shakespeare's "As You Like It." Jacques, the lords, and foresters enter with the slain deer and sing this song. The setting here given is by Sir Henry Bishop (1786-1855), who has preserved the old air in his arrangement. Note the use of the brass sextet (two cornets, two trombones, and two horns) in the accompaniment. [Lesson VI, Part II.]

———* *Hold Thy Peace--"Twelfth Night"*

Shakespeare

This interesting old "Catch," or round, occurs in the third scene of the second act and is the climax of the drinking bout between Sir Toby, Sir Andrew, and Feste, the clown. The original music is very old and it is certain that it antedates Shakespeare's day. It began slowly, then gradually became quicker and quicker until at the end only the words "thou Knave" were all that remained. This arrangement is from Dr. Charles Vincent's "Fifty Shakespeare Songs." [Lesson VI, Part II.]

———* *When That I Was a Little Tiny Boy--"Twelfth Night"* *Shakespeare*

The original Shakespearean performances began at three o'clock in the afternoon. As is generally known, the stage was practically bare of scenic equipment. The musicians sat in a balcony, generally on the side to the rear of the stage. Between the acts, dancing and singing were introduced. At the close of the play the clown, providing his own accompaniment upon the pipes or tabor, danced a jig to which he improvised words, which he sang as he danced. One of the best instances of this type of song is found at the close of "Twelfth Night." It is but natural to find the clown in this play singing and dancing, as Shakespeare depicts Feste throughout as a rare musician. This song, however, with which "Twelfth Night" ends, is referred to again by Shakespeare in "King Lear." This fact many authorities believe is a proof that Shakespeare here introduced a

* In preparation.

Analyses

popular song of the day—the words as well as the music. The traditional tune of the song has come down to us and is said by Chappell to have been composed by one Fielding. [*Lesson VI, Part II.*]

———* *Willow Song*—"Otello"

Shakespeare

This is the original folk song from which was taken the beautiful song occurring in the last act of Verdi's "Otello," when Desdemona says that her mother had a maid called Barbara, whose lover had become insane, and that the poor creature used to sing a sad song called "Willow," which so haunted her (Desdemona) that she must sing it. (Notice the beautiful harp accompaniment.)

A poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow!
With his hand in his bosom and his head upon his knee.

CHORUS

O willow, willow, willow, willow!
O willow, willow, willow, willow my garland shall be.
Sing all a green willow, willow, willow, willow,
Ah, me! the green willow my garland must be.

He sigh'd in his singing, and made a great moan,
Sing willow, willow, willow!
I'm dead to all pleasure, my true love she is gone

[*Lesson VI, Part II.*]

9015 *Finlandia*

Sibelius

No country is more full of poetry than Finland, which has been rightly called "the land of a thousand lakes." The *Kalevala*, the great poem of the Finns, is considered one of the greatest national epic poems of the world. The Finnish language is peculiarly melodious, the 5-4 beat of the rhythmic melodies being a reflection of the verse metre.

Sibelius is the chief musician of Finland, and in his works one sees reflected all the atmosphere of *runic* legend, all the strength, yet all the tenderness of Finnish folk-music.

The work records the impressions of an exile's return to his native land. It opens with an agitated theme for the brass choir, which is answered by an organ-like response from the wood-winds, later reinforced by the strings. There is a change to *Allegro* and the movement proper begins. The first subject is a broad, beautiful melody stated by the strings against a persistent rhythmic accompaniment of the brasses. The second subject is introduced by the wood-wind, and taken up by the strings. This melody is that of an old Finnish folk-song. The tune of "O Promise Me," from DeKoven's "Robin Hood" is said to have been taken from the same song. [*Lesson XXVIII, Part II; Lesson XVI, Part III; Lesson XXXI, Part III.*]

6579 *Valse Triste, Op. 44*

Sibelius

Jan Sibelius (1865) is one of the most interesting of the present-day composers. A native of Finland, Sibelius reflects in his music all the sad tragedy of this far-away country which was so long under the dominance of autocratic Russia. This waltz is in the regulation dance form and is of a sad, plaintive character. It is one of the numbers from the incidental music which Sibelius wrote for the drama "Kuolema" (Death), written by the composer's brother-in-law, Arvid Järnefeldt.

* In preparation.

Analyses

Rosa Newmarch thus describes this waltz:

"It is night. A son has been watching by the bedside of his sick mother and has fallen asleep from sheer weariness. Gradually, a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers; she strives to make them look into her eyes, but the shadowy guests, one and all avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. Presently, she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away—Death stands on the threshold." [*Lesson XXVIII, Part II.*]

80237 *The Loreley*

Silcher

There have been many wonderful musical settings of Heine's poem, "Loreley," but no one, not even Liszt, in his wonderful art song, came so closely to the popular idea of a musical setting for the legend as did Friedrich Silcher in this song. Although a product of the nineteenth century, Silcher's music has all the elements of the German folk song. Just as Heine has immortalized the wonderful old Rhine legend, so has Silcher in his music given a perfect example of the true legendary folk song. The words are:

I cannot tell what is the reason
I feel so sad to-day,
A mem'ry of olden season
That will not be driven away
The fading light grows dimmer,
The Rhine doth calmly flow;
The lofty hilltops glimmer
All red with sunset's glow.

Above the maiden sitteth,
A wond'rous form and fair:
With jewels bright she plaiteth
Her shining golden hair.
With comb of gold prepares it,
The task with song beguiled,
A fitful burden bears it
That melody so wild.

The boatman on the river
Listens to the song spell-bound.
Ah! what shall him deliver
From danger threat'ning round?
The waters deep have caught them,
Both boat and boatmen brave,
'Tis Lorelei's song hath brought them
Beneath the foaming wave!

[*Lesson XXIV, Part I.*]

20121 *Rustle of Spring*

Sinding

This popular tone poem for piano is one of the best known of the shorter works by Christian Sinding, the great Norwegian composer. As its name implies, this graceful and charming little composition carries the musical impression of the coming of Spring. In all Northern lands Spring comes very quickly and there is a legend that it can be heard coming through the night. It is this idea which Sinding conveys in this beautiful little piano number. In the first part of this composition the treble carries the decided and joyful melody, while the accompaniment of both bass and rippling treble notes sound like a sparkling brooklet tumbling over glistening pebbles. In the middle passage there is a moment of a minor strain, which, building up in a *crescendo* becomes again the major and principal theme. [*Lesson XXVIII, Part II.*]

Analyses

80701 Overture—"The Bartered Bride"

Smetana

"The Bartered Bride" is the first Bohemian opera and is a delightful example of spontaneous and happy composition. Smetana was the founder of the modern Bohemian school, and it may be said that this opera is in reality the cornerstone of national Bohemian music.

"The Bartered Bride" ("Prodana Nevesta" is the Bohemian name of the work) is based on a simple old Bohemian folk-tale, and Smetana employs, throughout, Bohemian folk music. The story is of a young peasant, Jenik, who loves Marenka, the daughter of a rich peasant. Kezal, a marriage broker, has appealed to Krusina, the maiden's father, and has arranged a marriage between his daughter and the son of Micha. Marenka refuses to consider this match, as the proposed bridegroom, Vasek, is almost an idiot and a stammerer as well, but Kezal tells Jenik that Marenka has consented and Jenik sells to the crafty dealer his right to the maiden's hand for 300 gulden, but stipulates that the marriage contract shall set down that Marenka is to marry the son of Micha. Upon the arrival of Micha and his wife, Jenik announces that he is their long lost son and claims both the bride and the marriage settlement.

The Overture to this merry opera is thoroughly saturated with Bohemian melodies and rhythms and follows the formal idea of the Overture only in a very free manner. The first subject is composed of two Bohemian dance tunes, while the second subject is taken from the love scene between Jenik and Marenka. The Free Fantasia is a short working out in quasi-fugal style of the subject matter and both subjects are brought back in regulation manner in the Recapitulation, and once more suggested in the Coda, which brings the Overture to its conclusion.

[Lesson XXV, Part I; Lesson XXIX, Part II; Lesson XLX, Part IV.]

78383 Comedian's March—"The Bartered Bride"

Smetana

This music was written to accompany the performance given by the strolling players in the third act of Smetana's Bohemian opera, "The Bartered Bride." The scene shows us a typical Bohemian inn, and the townspeople are gathered there to watch the arrival of a band of strolling players, who give an informal entertainment as an advertisement of their "show" announced for the evening. This music is typically Bohemian. [Lesson XXXIX, Part II.]

21748 } The Moldau (Symphonic Poem) 21749 }

Smetana

This work is the second of a cycle of six Symphonic Poems, entitled, "My Fatherland," with which Friedrich Smetana, the founder of the National School of Bohemian music, sought to glorify the country of his birth. At the time this work was completed, the composer was hopelessly and totally deaf from a malady which later caused his death in an insane hospital. The Moldau is the principal river in Bohemia, and in this tone-picture Smetana describes the course of the river, and the country through which it flows. The following paragraph, written by the composer, is on the title page of the score:

"Two springs pour forth their streams in the shade of the Bohemian forest; the one warm and gushing, the other cold and tranquil. Their waves joyfully flowing over their rocky beds, unite and sparkle in the morning sun. The forest brook, rushing on, becomes the River Moldau, which, with its waters speeding through Bohemia's valleys, grows into a mighty stream. It flows through dense woods, in which are heard the joyous sounds of the hunt, and the notes of the hunter's horn are heard ever nearer and nearer. It flows through emerald meadows

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and lowlands where there is being celebrated, with song and dancing, a wedding feast. At night in its shining waves, the wood and water nymphs hold their revels, and in these waves are reflected many a fortress and castle—witnesses of by-gone splendor of chivalry, and the vanished martial fame of days that are no more. At the rapids of St. John, the stream speeds on, winding its way through cataracts, and hewing a path for its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majestic calm toward Prague; welcomed by the time-honored Vysehrad, to disappear in the far distance from the poet's gaze."

Record 21748-A presents the *Source of the Moldau River*. A single flute announces the quick undulating figure depicting the two springs; note the use of the violins and harp to depict the sunlight sparkling on the waves.

Record 21748-B: *Hunt in the Forest*. As the river flows on, hunting horns are heard in the distance; they draw nearer and then die away. *Peasant Wedding*, a Bohemian folk-air, "half march and half polka," describes the wedding procession.

Record 21749-A: *Moonlight and Dance of the Nymphs*. Note the first undulating figure now heard in the flutes and clarinets, the violins bringing in a beautiful melody accompanied by harp arpeggios.

Record 21749-B: *St. John's Rapids and Vysehrad*. The orchestra *ff* with cymbals and bass drum presents the surging rapids. The stream now flows on majestically toward Prague, the first main theme of the river being given by the entire orchestra. [*Lesson XXV, Part I; Lesson XXIX, Part II; Lesson XXXII, Part III.*]

20805 *Swedish Wedding March*

Södermann

August Johann Södermann (1832-1876) was one of the best known Swedish composers of the modern school. Many of the Swedish composers were strongly influenced by the music of France and Germany, and the Swedish school is not as distinctive as that of Russia or Norway. This march is in regulation form with trio, and is based on a Swedish folk air. Note the use of the kettle-drums. Compare this march with Grieg's Norwegian Wedding March. A drone bass is characteristic of much of the folk music of Scandinavia. [*Lesson XI, Part I; Lesson XXXI, Part I; Lesson XXVIII, Part II.*]

20132 *Stars and Stripes Forever*

Sousa

John Philip Sousa (1859-) is a unique personality in American music. Born in Washington of German-Spanish descent he began to achieve musical triumphs in his early youth. These culminated in his being chosen as director of the United States Marine Band when he was a young man. He remained as the head of that organization for many years. In 1902 he organized the famous band which bears his name, but during the late war went back into the government service and organized and led massed bands for both the Army and the Navy. Mr. Sousa has been called most aptly "the March King" and has frequently been compared to Johann Strauss of waltz fame. Sousa's stirring marches, although excellent dance compositions, have, like the Strauss waltzes, also an important place on the concert program. "The Stars and Stripes Forever," with its well chosen words has, as one critic says, "become permanent in the affection of the people, being indeed a national anthem more eloquent in Americanism than many tunes which bear the official seal as such." [*Lesson I, Part I.*]

Analyses

- 79018 { *Mariposa—Tango Sentimental (Anzola-Lagonelli)* }
 { *El Beso del Soldado (Adios Pilar) (M. Jovés)* }

Spanish

Two modern compositions which originated in Venezuela: the first a tango of sentiment, the second, a passacalle. The words in Spanish are:

MARIPOSA

Pensar en ti es todo lo que hago
 Y son mis días de inmensa soledad,
 No te imaginas lo grande del estrago
 Que en mi pecho causo tu liviandad.

Te conocí perdida y deshonrada,
 Quise salvarte y caso no me hiciste
 Pero no importa, acaso tu mirada
 Otra vez vuelva hacia el que no quisiste.

Cual Mariposa ansiosa de placeres
 Buscas la luz tratando de lucir,
 Pobre de ti que cual otras mujeres
 Olvidas que también hay que sufrir.

Un hombre rico un nido te ha cons-
 truido.

Tienes albas, lujo y libertad,
 Y no recuerdas ya lo que has perdido
 Pues no has pensado jamás en la or-
 fandad.

Cuando de ti se cansa y te abandona
 Encontrarás de nuevo la pobreza,
 Y Volverás pidiendo te perdona
 Y te diré sumido en mi tristeza.

Cual Mariposa ansiosa de placeres
 Buscas la luz tratando de lucir,
 Pobre de ti que cual otras mujeres
 Olvidas que también hay que sufrir.

EL BESO DEL SOLDADO

A la guerra a cumplir santos deberes
 Va Tofico que es novio de Pilar.
 A la patria ofendieron los traidores
 Y con sangre la ofensa hay que vengar.

El le pide que jure la promesa
 Que con otro jamás se ha de casar
 Y Pilar, con Tofico va a la ermita
 Y allí le jura que lo ha de esperar.

Mañica del alma mía,
 N llores que yo no lloro,
 Pues por cada beso tuyo
 Tengo que matar un moro.

No olvides nunca a tu maño,
 Que él nunca te ha de olvidar.
 Pido a la Virgen que vele por ti y
 Y por mis viejos.
 Adios mi Pilar.

De la Virgen divina en la presencia
 Él la dijo temblando de emoción;
 Pilarica, no temas que la ausencia
 Borre tu imagen de mi corazón.

Cuando vuelva te haré mi tierna esposa
 Y hoy que parto mitiga mi dolor
 Dejando que en tu frente ruborosa
 Imprima el beso primero de amor.
 Mañica, etc.

[Lesson XX, Part I.]

- 1182 { *Princesita (Little Princess)* }
 { *Granadinas (Farewell, My Granada)* }

Spanish

"Princesita" is an admirable musical setting of a little sentimental poem by M. J. Palomero, set to music by José Padilla, who is probably best known to the world as the composer of "Valencia," and "El Relicario." The words in Spanish are:

Princesita, princesita,
 la de ojos azules y labios de grana;
 mariposa, mariposa
 mariposa de lindos colores,
 floresilla de alegre mañana.

Mira, al que tus plantas suspira
 quiere, al que adorándote muere
 piensa, mi encantadora princesa
 al que tus ojos azules,
 tus labios de grana
 tus lindos colores
 cautivan el alma.

Mírame, quíreme, bésame, bésame
 en tus ojos hay sol de esperanza
 en tu boca hay olor de claveles
 en tu risa argentina alegría
 y en tu boca, el dulzor de las mieles

Mi princesa yo te quiero,
 quíereme porque me muero!

The "Farewell, My Granada" is a typical Spanish-Moorish song from an operetta, "The Emigrants" written jointly by Gomez Rafael Calleja and Barrera. Note the restricted range and tonality of this song, which follows the original model of this type of song, with turns and ornamental passages. [Lesson V, Part I; Lesson XIV, Part I; Lesson XX, Part I.]

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6601 *Ay-Ay-Ay* (*Perez-Freire*)

Spanish-Creole

The world is just beginning to realize the beauty of the Creole folk-songs, which are a combination of the French and Spanish influences on the music of the new world of America. "Ay-Ay-Ay" which comes from Chile is meeting with great popularity which it well deserves.

Si alguna vez en tu pecho, ay, ay, ay,
Mi cariño no lo abrigas,
Si alguna vez en tu pecho, ay, ay, ay,
Mi cariño no lo abrigas,
Engañalo como a un niño,
Pero nunca se lo digas
Engañalo como a un niño, ay, ay, ay,
Pero nunca se lo digas.

If at any time in your heart, ay, ay, ay,
My caress finds no shelter,
If at any time in your heart, ay, ay, ay,
My caress finds no shelter,
Deceive him as you would a child,
But never tell him so,
Deceive him as you would a child, ay,
ay, ay,
But never tell him so.

* * *

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[Lesson XXI, Part I.]

6638 *On the Road to Mandalay*

Speaks

Oley Speaks is a well-known song writer in America today. One of his most popular songs is this setting of Kipling's poem "On the Road to Mandalay."
[Lesson XXXVI, Part II.]

6605 { *O nune tutelar—O God! Protect Her!—"La Vestale"* *{ Tu che Invoco—Thou Whom I Implore—"La Vestale"}*

Spontini

"La Vestale" was originally produced in Paris in 1807 under the patronage of the Empress Josephine and Napoleon I. Twenty years afterwards it was produced in America by the old French Opera Company of New Orleans. Since then its revivals have been few, even in Europe, until its recent performance (in 1925) by the Metropolitan Opera Company.

The scene is ancient Rome. Giulia, beloved by Licinio, a Roman general, takes the vow of the Vestal Virgin when her betrothed is detained abroad by wars. In act one, a Roman triumph is given him upon his victorious return, but his joy is saddened when he meets Giulia in the veil of a Vestal Virgin, during a ceremony in which she crowns him with laurel. He determines to abduct her. The scene of act two is the circular temple of Vesta. Giulia has been appointed guardian of the sacred fire, which must never be allowed to go out. Licinio visits the temple secretly and in an impassioned love scene Giulia forgets her duty and the sacred fire goes out. Her delinquency is discovered by the High Priestess and she is sentenced to be sacrificed alive. Act three opens in the place of execution. Before the High Priest can carry out the sentence a severe thunder storm arises, in which a bolt of lightning rekindles the sacred flame. The Gods have spoken, so Giulia is released, free to marry Licinio. The act closes with a scene representing the festival of Flora, in which an elaborate ballet concludes the performance.

This opera contains some very beautiful chorus numbers and offers an exceptional opportunity in the soprano rôle of Giulia as demonstrated by this beautiful aria sung in act two. [Lesson XXI, Part II; Lesson IX, Part IV.]

20745 *Battle Hymn of the Republic*

Staffe

As the North gave the South its best war tune, "Dixie's Land," it seems only fair that the South should have given the North its best song, in the air of "John Brown's Body," which soon became our great American hymn, "The Battle Hymn of the Republic." This song has a very interesting history, although authorities seem to differ as to who the "John Brown" of the song really was. The song

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however, was originally a hymn tune and it is said to have been written by William Steffe, a popular writer of Sunday School hymns who lived in Charleston, South Carolina. The words were "Say, brothers will you meet us, Say, brothers will you meet us, Say, brothers will you meet us, on Canaan's happy shore?" The hymn was of the type of the negro "Spirituals" and became very popular as a camp meeting song with both whites and Negroes, even making its way into the Methodist hymnals of the white people. From there it went north and was next heard from as the camp song of "The Tiger Battalion" of the 12th Massachusetts regiment, who sang the words "John Brown's Body Lies a Mouldering in the Grave" to the old tune. Whether these words were written to commemorate the deed of John Brown of Harper's Ferry has never been proved. Many people think so. But there happened to be in the "Tiger Battalion" a simple-minded Scotchman named John Brown who had become the butt of the entire regiment. Many verses were added to the song descriptive of this John Brown, who was killed in a retreat of the Union forces during one of the early battles of the war. On their way to the front "The Tigers" sang their song while marching through Boston, New York and Washington, where they changed trains. It was the first time a great regiment had marched down the street singing and the effect was electrical. Everyone began to sing "John Brown's Body."

In December, 1861, Mrs. Julia Ward Howe, the Boston poetess, went with a party of civilians to visit one of the camps outside of Washington and heard the men singing this song. Someone suggested that it seemed too bad that such a good American tune had no dignified words, and urged Mrs. Howe to write some verses for the air. So "The Battle Hymn of the Republic" was given to the world, and it has in truth become the battle hymn of freedom for the whole world. The first English troops on their way to Belgium in 1914, marched down the Strand in London singing these inspiring words and it was often heard on the battle grounds of France during the world war. [*Lesson XIV, Part IV.*]

6024 *Pietà, Signore!*

Stradella

One of the most romantic of musicians was Alessandro Stradella, who lived during the early seventeenth century in Venice, though the date and place of his birth, and of his death, have never been actually proved. There is an exceedingly mysterious story told that Stradella, having gained the ill will of a certain Italian nobleman, was attacked by paid assassins, employed by the nobleman; but that his captors refused to put him to death, because of his beautiful singing. This story was used by Plotow as the basis of his opera, "Stradella," which was produced in 1837. The church aria, "Pietà Signore," (Have Mercy, Oh God) is one of the few authentic works remaining of this interesting and unique personality of the early Italian Opera School. [*Lesson III, Part IV.*]

6584 *On the Beautiful Blue Danube—Waltz*

Johann Strauss

This most popular waltz, by the famous "Waltz King," Johann Strauss (1825-1899), was written soon after the battle of K  nigsgratz (July 3, 1866), when the city of Vienna was unusually saddened and depressed. Originally produced by a male chorus, it was a flat failure, but rewritten for the Strauss orchestra, it was received with wild enthusiasm. Theodore Thomas introduced it to America a few months after Strauss had played it for the first time in Vienna, and it at once became the popular waltz of the entire world. Wagner once said of it: "It surpasses in grace, refinement and real musical substance many of the works of the time." It is said that Johannes Brahms, once writing

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his autograph on the fan of Mme. Strauss, prefixed it with the opening theme of the "Blue Danube," and added, "Unfortunately not by me, Johannes Brahms."
[Lesson XIV, Part I.]

35956 Overture—"Fledermaus" (The Bat)

Johann Strauss

Of all the operettas by Strauss, "The Bat" is the one held in highest favor by opera goers. It holds a regular place in the repertoire of most of the great opera houses of the world. This work was produced in Vienna in 1874. The Overture, which is in the Potpourri form, is filled with those sparkling and delightful melodies which Strauss knew so well how to write. It is not strange that this work should have been a popular favorite for so long. [Lesson XIX, Part IV.]

4011 *Allerseeelen* (All Souls' Day)

Richard Strauss

As a composer of songs, Richard Strauss well deserves the great popularity which has come to him. One of the most beautiful of his early songs is this setting of "All Souls' Day," by Herman V. Gilm. The words are:

Place on the mound sweet magnonette before us,
The last red blooming asters hither bring,
Let mem'ry's charm our early love restore us,
As once in Spring.

How sweetly blooms each grave with fragrant flowers,
Sacred to all souls of our dead, this day,
Come to my heart, through all the blessed hours,
As once in May.

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[Lesson XXX, Part II.]

9402- } *Death and Transfiguration* 9404 }

Richard Strauss

This great tone-poem was the second work by Strauss in this form. It was produced June 21, 1890, and is the musical picturization of a poem by Alex Ritter, which Strauss caused to be printed on the fly leaf of the score. It depicts a poor little room, dimly lighted by a candle where a sick man is lying dying. The clock ticks on. He sleeps and dreams of his happy childhood days. But death does not allow his victim to depart in peace. He begins his conflict with the dread specter and before his eyes pass in review all the scenes of his life. His happy innocent childhood; the daring play of his youth; his early struggles as a young man beginning with the eager desire to achieve. But barrier after barrier arises to impede his progress. Yet undaunted he passes on and on, until exhausted he finds himself before the door of death! Now as death threatens him, he realizes that only through death may he achieve the real, that through death alone comes transfiguration.

Strauss uses two main musical themes which he develops in a marvelous manner, using all the resources of the largest symphony orchestras. [Lesson XXX, Part II; Lesson XI, Part III.]

9114 } *Don Juan* 9115 }

Richard Strauss

Richard Strauss has written the greatest and most dramatic tone poems for orchestra of any of the modern composers. The best beloved and, in many ways, the most beautiful of these is "Don Juan," which was his first work in this form, and was produced in Weimar in 1889. The music follows extracts from the poem by Nikolaus Lenau, which appeared in 1844. In his portrayal of Don Juan,

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Lenau follows the adventures of the libertine, but these dramatic happenings are not touched by Strauss. In the selections from the poem which the composer interprets in his music there is first depicted the Don Juan who bows before each new beauty, as expressed by the lines,

"Each Beauty in the world is sole, unique."

The second part discloses the adventurer:

"So long as youth lives on with pulse afire,
Out to the chase, to victories new aspire."

And last the end of all:

"It was a wondrous lovely storm that drove me
Now it is o'er—exhausted is the fuel
And on the hearth the cold is fiercely cruel."

The orchestration of this work is brilliant yet exquisite. The use of the oboe to describe the line "The fragrance of one lip today is breath of spring," is most beautiful. Notice also the horns in the second part as used to represent "youth and the chase," and the remarkable combination of tones which closes this work.
[Lesson X, Part III; Lesson XV, Part III; Lesson XXIII, Part III.]

———* *Morgen (Morning)*

Richard Strauss

One of the most beautiful and popular of the songs by Richard Strauss is entitled "Morgen." The exquisite obligato for violoncello should be noted:

Tomorrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander
We'll meet, forget the earth, and lost in dreaming.
Let heaven unite a love, that earth shall no more sunder.

* * * * *

Breitkopf & Haertel Edition.

[Lesson XXX, Part II.]

Selections from "Der Rosenkavalier" (The Rose Cavalier)

Strauss

9280 Introduction to Act I.

9281 (a) The Presentation of the Silver Rose.

(b) Waltz Movements.

9282 Trio and Finale Act III.

9283 Duet Act II. Presentation March.

"The Rose Cavalier," a comedy with music in three acts, with text by Hofmannsthal, and music by Richard Strauss, was first produced in Dresden in 1911, and has since achieved success in both Europe and America. The plot revolves about Octavian, a young count (sung by mezzo-soprano), who is forced to disguise himself as a waiting maid in order to avoid a scandal with the wife of an Austrian Field Marshal, when her relative, Baron Lerchenau, calls at her apartments. The baron falls in love with the supposed waiting maid, and tries to make an appointment, even though he is about to propose his hand to the young and beautiful Sophie (soprano), daughter of a wealthy social climber. It was an old Viennese court custom to nominate a "Knight of the Rose" to present a silver rose to the lady in behalf of the suitor seeking her hand. It is decided that the young Count Octavian shall be the "Knight of the Rose" for

* In preparation.

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the baron. Accordingly, he calls upon the attractive Sophie to present the rose, but straightway falls in love with her. For the remainder of the play, his ingenuity is taxed in thinking up a plan to break up the baron's suit. This is finally accomplished in Act III, when Octavian, again disguised as a maid, permits the baron to make love to him. The scene and costumes of this comedy are in the Vienna of the eighteenth century, and there is much in both plot and music to suggest the vivacity and refined tunefulness of Mozart. The orchestral selections are special transcriptions by Dr. Strauss which he himself conducted in London in 1926, when his operetta was adapted to the motion picture screen.

The Trio, which serves as a Finale to the Third Act as well as to the opera, is sung by Sophie and Octavian with the Princess, who blesses their union.

The Duet in Act II is sung by Octavian and Sophie. He has come to present the silver rose to her in behalf of the baron, but on seeing Sophie he falls in love immediately and begs her to accept the rose from him. She does so and they sing this charming love duet. [Lesson XXI, Part IV.]

6908-} *Ein Heldenleben (A Hero's Life)*
6912 }

Strauss

Strauss wrote this mighty tone poem in 1898, and it is considered one of the most important orchestral works in modern musical literature. It is in six divisions: the first describes the hero; the second, termed "The Hero's Adversaries," points out the great superiority of the hero over those who surround him; the third paints in a lovely tone picture, "The Hero's Companion," and describes his wooing of her; the fourth is entitled "The Hero's Battlefield"; the fifth, "The Hero's Mission of Peace," and in conclusion "The Hero's Escape from the World."

The work opens without any introduction, the principal theme being announced at the outset by the horns, violas and 'cellos. The hero is possessed of several attributes noted by various descriptive themes. The melody given by the first violins, flute and clarinet, describes his "warrior's feeling" while that heard in the second violins and oboe depicts his "lightness of movement." He has high thoughts aimed ever upward, denoting "a well directed determination," as the theme now given by the violas and English horn tells us. As these themes are developed and interwoven with the rare contrapuntal skill of Strauss, we have a vivid and distinct tonal impression of the hero. This section closes with the first theme heard fortissimo in the trumpets, trombones and tuba.

The second episode is descriptive of the Hero's adversaries, for every true hero is beset by a great mass of individuals, who do not and cannot comprehend his greatness. They criticize (flute theme); they insult him (oboe theme); they spring from a group of fault finders (theme for tenor and bass tubas). The hero is perplexed and indignant, but finally his first theme comes forth clearly and decisively, as though to indicate his triumph over his foes.

The loved one or companion of the hero is depicted by a lovely melody for the solo violin. At first she repulses the advances of the hero, but when he makes his approach in absolute humility (theme in basses, cellos, and bassoons) the loved one relents, and in a beautiful duet, their vows are plighted. The oboe brings forward an exquisite love theme, while the violins sing in ecstasy. The clamor of the hero's adversaries is unable to break through the happiness of the lovers. But a crash of trumpets calls him to battle. All his courage and bravery comes into being as he goes forward with the trumpet theme, and amid the clashing of arms, defies the foe with a challenge. After a terrific fight the enemy is at last vanquished and the haughty first theme of the hero reappears, mounting with the love theme to a broad exulting hymn of victory. The fifth section has to do with the

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hero's own artistic achievements, and here we are led to believe that Strauss has pictured himself as the "hero," for themes from "Don Juan," "Macbeth," "Death and Transfiguration," "Till Eulenspiegel," "Thus Sprach Zarathustra," and "Don Quixote," as well as from "Guntram," and the best Strauss songs are all introduced.

The hero tries to escape from the world which is cold and defiant, and little recognizes his true ability. Yet through his conflicts he has found peace (theme in violins), and this peace is his permanent possession. The "blustering of nature and the howlings of the storm" serve to bring back a recollection of his days of combat (once again the trumpet theme is heard). Yet his contentment and true love (solo violin theme) blot out all such unhappy thoughts. In peaceful happiness his soul mounts to heavenly regions. And at the end the principal theme is heard again, rising majestically in the trumpets to a mighty climax as this great tone poem comes to its conclusion. [*Lesson XXXII, Part III.*]

D908 "Salome"—Opening Scene

Richard Strauss

Although arguments for and against the opera "Salome" by Richard Strauss have raged unceasingly ever since the production of this work in 1905, the fact remains that no such dramatic intensity has been realized in the operatic world as that which is portrayed in this setting of the famous Wilde play.

The story of Salome, the daughter of Herodias, and her dance before the King for which she obtained as payment the head of John the Baptist has been a favorite dramatic theme, with artists, writers and musicians.

Wilde in his version of the story has added much legendary material and quite a few ideas entirely his own. His Salome is a wilful, spoiled child, who wishes to see the prophet Jochanaan, because she has been forbidden to do so. Having seen him and heard his voice she is fascinated, not only by the strangeness of his preaching, but because he is entirely aloof from her and apparently oblivious of her charms. When Herod and his banquet guests enter the courtyard of the palace, Salome is still filled with amazement at this strange man and angry that anyone should dare to defy her, the Princess of Judea. When the King first begs her to dance, she refuses, then at his promise that she shall have in payment anything she desires, she consents, and in her alluring dance of the Seven Veils, tries with all her seductive powers to win the attention of her mother's husband, King Herod. At her demand Herod is horrified and refuses, but insistently Salome and Herodias remind him of his promises, and in spite of Herod's entreaties and much against his wishes he is forced to acquiesce. He orders the executioner to go into the cistern where the prophet is confined and bring to the Princess the head of Jochanaan. Breathlessly Salome awaits the long black hand which reaches up to her the head of the prophet. Throwing herself on the ground beside it she sings an ecstatic song of the love she felt for Jochanaan.

"Naught in the world was so white as thy body,
Naught in the world was so black as thy hair.
In the whole world there was nothing so red as thy lips."

As she presses her own to the dead lips of the prophet, the King orders his attendants to crush her to death between their shields.

Throughout this work Strauss has followed the plan of Wagner both in the use of characteristic themes to represent each personage as well as in characteristic instrumentation.

This scene occurs in the grand courtyard of Herod's palace. The guards are watching the magnificent banquet which Herod, the King, is giving on this evening

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to the Ambassador of Caesar. The young Narraboth comments on the beauty of the Princess who is like the silver moon. He is warned by his friend, the officer of the guard, that he should not look at the Princess so much, it is not safe. As they are speaking Salome, who has tired of the banquet comes into the garden. She hears the voice from the cistern and demands that Jochanaan shall come out that she may see him. When the guards refuse her, she tries by cajolery to win Narraboth to disobey the King, and he finally orders the prophet to be brought forth.

The theme for Jochanaan is the only one in the entire opera having fixed tonality. He tries to tell Salome of the marvelous master, Jesus of Nazareth, who alone can save her. When he curses her and goes back to his cistern, the rage and amazement of the Princess knows no bounds. [*Lesson XXI, Part IV.*]

1909 *Dance of the Seven Veils*

Richard Strauss

When Herod and his court come into the garden he demands that Salome shall dance and promises to give her in return anything she shall ask. Salome in this marvelous Oriental dance tries by every means to charm the King, her step-father, whom she realizes is in love with her. The theme of Salome and her sensuous charm are worked out in a marvelous manner in this seductive dance. [*Lesson XXI, Part IV.*]

1910 *Finale and Death of Salome*

Richard Strauss

This final scene is the one which so horrified operatic audiences when this work was first produced. Salome receives the head of Jochanaan from the executioner.

Then begins Salome's apotheosis of the physical charm of Jochanaan. This aria also shows clearly her feeling of resentment at his having repulsed her, and why she desired his death.

It is a marvelous dramatic conception of this pagan princess, whose tragic story has been such an inspiration to artists of all times. [*Lesson XXI, Part IV.*]

9271 }
9272 } *Tone Poem—"Till Eulenspiegel's Merry Pranks"*

Richard Strauss

This interesting and novel tone poem by Richard Strauss is one of the most unique examples of humorous music found in orchestral literature. Till Eulenspiegel or "Till Owl Glass" was the hero of a number of old German folk tales of the fifteenth century. A wandering mechanic of Brunswick, Till plays all manner of jokes on the simple peasant folk of the country side. Strauss has given Till two main themes which will be heard throughout this tone poem which the composer has classified as "A Musical Rondo." Notice the beginning, "Once upon a time" given in the muted strings. Till Eulenspiegel's themes given out by the French horn start off merrily. He jumps on his horse and rides in among the clattering market women—a clatter of their pans as he passes on. He strides again in seven league boots, then turns himself into an elf and peeps out from a mouse hole. Next disguised as a priest, with his theme solemnly stated by the bassoon, he preaches salvation. But the roguish Till Eulenspiegel theme peeks out from beneath the monk's garments—and he spies a pretty maiden and falls in love. (Theme in cello.) But the maiden spurns him and he "vows vengeance on all mankind." He meets a group of Philistines and runs after them mocking them and making faces. But at last he over reaches himself and is caught. We hear his last merry attempt as he faces the crowd from the scaffold. His spirit departs. Till Eulenspiegel is no more but the folk still tell stories of his adventures. So, too, the air with which the composition opens is now brought to

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an end, "Once upon a time." [Lesson XIV, Part III; Lesson XXXII, Part III; Lesson XXXIII, Part III.]

6882 } 6883 } 6884 }	<i>Petrouchka (Ballet Music)</i>	<i>Strawinsky</i>
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This colorful ballet, which has been performed frequently in Europe and America, tells the story in pantomime of a Russian Carnival, at which a puppet show is one of the chief attractions. The scenes and music alternate between the holiday crowd and its reactions, and a tragedy which is being enacted within the small stage by the three puppet performers—Petrouchka, an ugly but sensitive clown, in love with the Ballerina or toe dancer, and a rival lover, the Moor. In this love triangle of jealousy which the puppets act as if endowed with human emotions, the Moor kills Petrouchka.

For more detailed analysis the reader should consult the description given in the special Petrouchka record album. [Lesson XXXV, Part III.]

6773 } 6774 } 6775 }	<i>Suite from the Ballet "L' Oiseau de Feu"</i> <i>(The Bird of Fire)</i>	<i>Strawinsky</i>
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This suite is made up of numbers arranged from the Ballet, "The Fire Bird," which was produced at the Opera in Paris, June 25, 1910. The story is the same as that of Rimsky-Korsakow's fairy opera "Kastchei, the Immortal." It is an old fairy tale of the Russian folk. Ivan Tsarevitch observes one night in his garden a fire bird who is plucking apples from a silver tree. He pursues the magic bird and at last captures her but she begs him to release her and gives in exchange for her liberty a brilliant feather. As the dawn breaks Ivan finds that his pursuit of the fire bird has led him far from home and he sees that he is in the park of an ancient castle. From the castle come thirteen maidens who pluck apples from a silver tree and toss them gaily to each other. After watching them in secret, Ivan comes forth from his hiding place and is given a golden apple. The maidens go back into the castle which Ivan now discovers to be the home of a monster named Kastchei, who turns to stone all who enter his domain. Determined to penetrate Kastchei's abode, Ivan opens the gate, and although surrounded by monsters, he fights his way through to the presence of the "Immortal Kastchei." Kastchei attempts to turn Ivan to stone but, protected by the magic feather given him by the Fire Bird, Ivan is saved. The Fire Bird joins him in his fight on the monsters and in the frenzied dance which follows, the casket containing the egg of mystic power belonging to Kastchei is destroyed. The castle vanishes and the beautiful princesses are freed, one of them Tsaroena becoming the bride of Ivan. The theme of the Fire Bird's song is an old Russian folk song which Strawinsky works out with remarkable skill into an amazingly colorful song. He uses the full resources of the modern orchestra to portray this remarkable story in tone. [Lesson XXV, Part I; Lesson XXXV, Part III; Lesson XXXIII, Part IV.]

H555 <i>Ma Li'l' Batteau</i>	<i>Strickland</i>
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Lily Strickland (Mrs. Courtney Anderson) is one of the American women composers who is bringing out in her music, characteristics that are essentially American. Born and educated in the South, it is but natural that she has featured Negro melodies in all her compositions. "Ma Li'l' Batteau," which has won great success in the past few years, is one of a set of short "Bayou Songs." The Creole-

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Negroes of the Bayou country in Southern Louisiana have a type of songs all their own, and "Ma Li'l' Battenue" is an excellent example. [*Lesson XXXVI, Part II.*]

6649 *Polka from "Fairy Tales"*

Suk

Joseph Suk (1874), the son-in-law and one of the best-known of Dvořák's followers in the Bohemian National School, wrote many excellent compositions, which have been received with enthusiasm by concert audiences all over the world. His "Fairy Tale Suite" was arranged from the incidental music he wrote for the folk play "Raduz and Mahulena" by Zeyer. The second movement is an Intermezzo, a typical Polka. It should be remembered that the Polka was born in Prague, where it was first danced by a servant who is said to have invented the music and the curious half-step dance. From Bohemia the Polka spread all over Europe, becoming the most popular dance of the world. It is now danced by the folk everywhere. Note theme for bassoon in the Trio. [*Lesson XXIV, Part I; Lesson XXIX, Part II; Lesson XXXI, Part III.*]

35796 *Gems from "The Mikado"*

Gilbert-Sullivan

With "The Mikado," in 1885, Gilbert and Sullivan reached the peak of popularity in the famous Savoy operas. This comic opera is performed oftener than any of the Gilbert and Sullivan works. The selections here given include quartet—"Behold the Lord High Executioner"; Solo and Chorus, "The Flowers that Bloom in the Spring"; Women's Trio, "Three Little Maids"; Solo, "Tit-Willow"; Duet and Chorus, "He's Gone and Married Yum Yum"; Chorus, "With Joyful Shout"; Chorus, "Gentlemen of Japan"; Solo, "A Wandering Minstrel"; Solo and Quartet, "A Song of the Sea"; Solo, "Moon Song"; Duet, "Emperor of Japan"; Solo and Chorus, "My Object All Sublime"; Chorus, "We Do Not Need." (For Story, see "Victrola Book of the Opera.") [*Lesson XXXIV, Part IV.*]

———* *Venetian Serenade*

Svendsen

Of all the Norwegian composers, Svendsen traveled the most, and is possibly for that reason the least truly Norwegian in his music. This serenade is descriptive of the songs of the gondoliers of Venice. [*Lesson XXVIII, Part II.*]

78835 { *Hear Us, Svea!*
Song of the Wanderer (2) Bridal Song }

Swedish

Three well-known Swedish songs, by Gunnar Wennerberg, Kerling and Enderberg, respectively. They are interpreted by an organization of Swedish singers of Chicago under the leadership of H. William Nordin. The words freely translated are:

Hear us, Svea! Mother of our nation!
Hear us! Hear us!
Bid us fight and fall, whate'er thy danger!
Bid us! Bid us!

With life and blood, we shall defend
This land of freedom we call ours,—
All that, e'en least, thou gavest us
For ours, in story and in song!
If falsehood, e'er, or treachery,
Disunion, might assail thy towers,
Our hope shall as our fathers' be,
Still in our Lord our faith is strong!

Never shall we, feeling perill's station,—
Never! Never!
Take our vow! betray thee to the
stranger!
Take it! Take it!

Our God a castle is, full strong,
Our trusty shield and sword.
When foes and sorrows round us
throng,
Our hope is in the Lord!

Grand, O grand 'twould be to go,
And as victors meet the foe!
Grandest far to fall, and know
For Thee, we died, O mother!

[*Lesson XXXI, Part I.*]

* In preparation.

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79423 { *Greeting to Lindbergh* }
 { *Where the Birches Sway* }

Swedish

When Col. Charles A. Lindbergh successfully flew across the ocean in the first non-stop flight from New York to Paris, Scandinavians in America pointed with pride to the fact that the young airman's father came of Swedish stock. In honor of the event the following verses were written and sung to the well-known Swedish patriotic tune, "Du gamla du fria."

A greeting to you, our beloved son,
 Carl Lindbergh, who o'er the ocean has
 flown;
 We wish you luck, power and honor
 For this deed which has carried your
 name 'round the world!

Your flight was made o'er land and sea
 You happily reached European shores,
 Where young and old have praised and
 crowned you,
 A man much honored, a people's friend,
 a hero!

From kings, and others, medals you have
 received,
 You have not lost your head because of
 them,
 You honor your land, you honor your
 people,
 And prouder now waves the Star
 Spangled Banner!

Of Viking blood your father sprung,
 Your mother came from heroic Irish
 stock.
 We greet you, heir of so great parents,
 And pray that in the footsteps of your
 forefathers, you'll follow!

"Where the Birches Sway"* is one of the most charming of the folk songs of sentiment so common in Sweden. The words in English are:

Where the birches sigh their tender sum-
 mer song,
 And meadows and roses bloom,
 Shall our shining bridal party
 Go forth some beautiful summer day!

Where childhood memories hover round,
 And dreams of childhood's wand'rings,
 There shall we, in summer, pledge our
 tryst and ring,
 And promise eternal love to one an-
 other.

Where the birches sigh, among them we
 shall
 Affirm our love and trust in one an-
 other.
 There we shall build our youthful for-
 tune's home,
 And make life ever pleasant for each
 other!

[Lesson XXXI Part I.]

19923 *O Vermeland, Thou Lovely*

Swedish

This beautiful Swedish folk song takes its name from the Province of Vermeland, where it is said to have originated. As this province is north of Gothland on the borderland of Norway, the song "Vermeland" is very popular also among the Norwegians. Musical authorities consider this one of the loveliest old legendary folk songs in the world. [Lesson VII, Part I; Lesson XI, Part I; Lesson XIII, Part I; Lesson XXXI, Part I; Lesson IV, Part III; Lesson VI, Part III.]

20395 *Swedish Cradle Song*

Swedish

One of the loveliest airs of the Northland is this beautiful folk song of Sweden. Although characteristic of Scandinavia, this song is essentially a lullaby. The beautiful melody, played as an obbligato by the violin, is suggestive of the mother's dreams of her baby's future life. [Lesson II, Part I; Lesson VIII, Part I; Lesson XXXI, Part I.]

63429 *Swedish Folk-Songs*

Swedish

These two Swedish folk-songs are sung with lute accompaniment by Torkel Scholander, a famous singer of Scandinavian songs. The first of these is a folk-

* The Swedish word *susa*, also signifies the sound of the wind passing through the branches.

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song of a shepherd boy, who dreams as he watches his flock and sees the beautiful doves soaring in the blue sky above him. It is of the type of legendary folk-songs. The other song is a setting of Bellman's famous Fredman's Epistle, No. 16. Karl Nikar! Bellman (1740-95), a poet, whose genius is akin to that of Marlowe, is one of the most unique figures in Swedish literature. A great favorite with Gustavus III, who gave him a large pension, Bellman's verses became as popular at court as among the folk. All his works are essentially folk-music, and are full of animal spirits and originality, although he frequently borrowed his musical themes from German and French songs. His greatest works were the Epistles, which he wrote under the *nom de plume* of "Fredman." These recount experiences in the Stockholm taverns and are full of exquisite simple humor. They have frequently been compared to the paintings of the folk life in the late Netherland School of painters. The "Fredman" songs are popular in Germany, as well as throughout Scandinavia. Bellman originally accompanied his songs with the lute as Scholander does in this song. [Lesson XXXI, Part I.] (*Optional.*)

20432 *I See You*

Swedish

This is a very old Swedish dance song, which is played by the children of Sweden as a "Peek-a-boo" game, behind the trees. [Lesson XXXI, Part I.]

78623 { *Rigüled (Yodel)* s' *Berneroberland (Yodel)* }

Swiss

(a) This song praises life on the Rigi Mountain. It relates how a young mountaineer girl sells Alpine flowers to a stranger. She wants to tell him how very much she would like to have a sweetheart.

(b) This Swiss song tells how beautiful are the Bernese Alps. Who does not know them with their glorious glaciers, snowfields, alpine lakes and waterfalls.

Alfred, Paul and Albert Moser are young singers and musicians who have achieved great success in Switzerland for their superb yodeling, and dance music supplied by violin, accordion and double bass. They have made an extensive tour of the United States during the past two years, returning to Switzerland in 1927. [Lesson XIII, Part I; Lesson XXIV, Part I.]

11710 *Variations*

Tartini

Giuseppe Tartini (1692-1770) was one of the first great virtuosi on the violin. His compositions are chiefly for the stringed instruments. The violin studies of Tartini rank with those of Bach as being of the greatest importance in the early classical school. The air and variations was one of the most popular forms of the eighteenth century composers. The similarity in choice of the theme and its treatment to the music of Bach is easily noted in this selection. Tartini founded this composition upon a Gavotte theme by Corelli. [Lesson XX, Part III.]

8103 *The King's Henchman*

Taylor

Dooms Taylor is a native American who was born in New York in 1885 of Pennsylvania-German parentage. He was educated in America and graduated from New York University. Although always a student of music, Mr. Taylor's first work was that of journalist. In 1921 he became a music critic on the *New York World*. He is now Editor-in-Chief of "Musical America." He has written in all forms, his most outstanding works being "The Highwayman" a cantata, "Through the Looking Glass" an Orchestral Suite based on the adventures of "Alice in Wonderland" and the incidental music, which he has written for several important stage productions. "The King's Henchman," set

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to a remarkable poem by Edna St. Vincent Millay, is a most beautiful story of mediæval England. This opera has met with the greatest success of an American operatic work. It was produced by the Metropolitan Opera Company in 1926 and was heard a number of times during the season 1926-27. It is to be heard shortly in England, France, Germany and Italy, while a traveling company is to present it throughout America. It is a great contribution to American music.

The story is set in the court of Edgar, King of England (973), at Winchester. It begins in a hall of the monarch where festivities are being celebrated. Having lost his wife, the King is desirous of marrying Aelfreda, daughter of Odgard, Earl of Devonshire. Wishing first to ascertain the personal attractiveness of the lady, he dispatches Aethelwold, his foster-brother and reputed woman-hater, to pass judgment.

Aethelwold falls in love with Aelfreda, and sending word back to his king that she is not desrable, marries her himself. The following spring the interest of the lady in her husband has cooled. So when the monarch comes to visit his henchman, instead of acceding to her husband's request that she disguise her beauty, she dons instead her finest garments, making herself all the more beautiful. The king learns the truth, and realizes how he was duped. The faithless henchman in remorse stabs himself. The opera ends with an impressive dirge played as the body of Aethelwold is borne off the stage. [*Lesson XXXV, Part IV.*]

6562 *Ophelia's Mad Scene*—"Hamlet"

Thomas

After the success of "Mignon," Thomas turned his attention to the composition of an opera based on the Hamlet of Shakespeare. His librettists Barbier and Carré again provided the libretto which in this case is a Gallic version of the great Shakespearian tragedy. This opera was produced in 1868 at Paris. The famous "Mad Scene" occurs in act four, the scene disclosing a willow-lined shore of a lake. Here Ophelia comes with her garlands of flowers and begins to sing this wild strange song. The melody is of plaintive sadness which is frequently interrupted with wild weeping and hysterical laughter. [*Lesson XXIX, Part IV.*]

6650 *Overture*—"Mignon"

Thomas

The most popular work of the talented French composer, Ambroise Thomas, was his opera, "Mignon," which has ever remained as its composer's most successful composition. In order to appreciate the truly creditable libretto of M. M. Barbier and Carré one must dismiss all thought of Goethe's "Wilhelm Meister," although in a general way their libretto is founded upon that work. The story, briefly told, is of the child Mignon, who is stolen in infancy by a band of gypsies, and travels with them from town to town, dancing for the crowds in the street. One day she is too tired to dance and Jarno, the gypsies' chief, threatens her with his whip. Wilhelm Meister, who happens by, pities the child and buys her of the gypsies. This deed attracts the attention of the crowds to Wilhelm, among them being a band of strolling players whose leading lady, Philina, determines to win the love of the handsome, benevolent stranger. This is easily accomplished, for Philina is a most charming coquette and Wilhelm gladly joins the company as poet, proceeding with them to the Castle Rosenberg, where they are to give a performance of "A Midsummer-Night's Dream." Wilhelm takes Mignon with him disguised as a page, but becoming distracted at his absurd infatuation for Philina, Mignon puts on her gypsy clothes and runs away. In the courtyard she meets an old half-witted harper named Lothario, who tries to soothe her grief, and hearing of her jealous fears, he sets fire to the building where the actors are giving their performance. It happens that Mignon is alone in the building and is saved

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from the flames by Wilhelm, who discovers his devotion to her. It then transpires that Mignon is the rightful daughter of the Count Cipriani who, disguised as the harper Lothario, has been searching for her for many years, thus all are happily reunited. [*Lesson XXIX, Part IV.*]

1361 *Connais-tu le pays (Knows't Thou the Land?)*—"Mignon" Thomas

This beautiful aria is sung by the child Mignon to Wilhelm in the first act of the opera "Mignon." Wilhelm, feeling curious about the lovely little girl whom he has rescued, asks her questions regarding her childhood, before she joined the gypsies. Mignon says she can recall nothing save that the land from whence she came was of rare loveliness. "Knows't thou the land?" she asks, as she describes in this beautiful aria her passionate longing to see once more the land of her childhood. [*Lesson XXIX, Part IV.*] (*Optional.*)

1361 *Gavotte—Me voici dans son boudoir (Here I Am, in Her Boudoir)*
—"Mignon" Thomas

This aria is not a part of the regular score of "Mignon." It is an interpolation put into the opera for the original London performance. Anxious that the great contralto, Trebelli-Bettini, should have a part in this then new French opera, Thomas was commissioned to change the part of Frederick, the young nobleman in love with Filina, to the contralto voice. But still there was little for the contralto to sing, so this scene was added to the second act. The scene shows Filina's dressing-room in the castle. Here Frederick has come to seek her, and finding himself alone he sings of his joy in being among the possessions of his beloved. In arranging this aria, Thomas used the opening gavotte music heard at the beginning of this act. This aria has been transposed for the soprano, and is frequently sung (as in this record) by the soprano voice. [*Lesson XXIX, Part IV.*] (*Optional.*)

6627 *Polonaise*—"Mignon" Thomas

The brilliant Polonaise is sung by Philina in the second scene of the second act of the opera, which is laid in the castle park. The company is flushed with the success of their performance of "A Midsummer-Night's Dream" and Philina sings this beautiful number "I am Titania so Bright and Gay." [*Lesson XXIX, Part IV.*]

6642 *Cradle Song (Berceuse)*—"Mignon" Thomas

Lothario, the aged harper, half-crazed, has fired the castle of Tieffenbach, and Mignon has been rescued, though severely burned. The old man instinctively carries Mignon away to a castle in the south, where he tenderly nurses her till her recovery is assured. As he stands outside the invalid's room, he sings this tender lullaby of a father for his sick child. His memory is finally restored, the castle turns out to be his ancestral home, and Mignon, his long-lost daughter. [*Lesson XXIX, Part IV.*]

20426 *Autumn—Harp Solo* John Thomas

The composer of this selection was a famous Welsh harpist, who became a teacher of the Royal Academy, and Chief Bard of Wales (1826-1913). Queen Victoria honored him by appointing him her official harpist. The mood of this little tone-picture, which he wrote especially for his chosen instrument, was suggested by a poem which begins: "I love that moaning music which I hear in the bleak autumn." [*Lesson XXXIII, Part I; Lesson VII, Part III.*]

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20227 *Merci Clamant*

Chatelain de Coucy--Troubadour

Chatelain de Coucy (1157-1192) is one of the earliest of the French Troubadours. He went to Palestine in 1190 with Richard Coeur de Lion and there met his death at the hands of the Saracens. He was equally renowned as a poet, a lover, and a musician. His music often reflects the tonality of the Gregorian chant. In the "Merci Clamant" the singer tells that his love of life is lost through sorrow. "This shall be the end of my songs. All have betrayed me; all have forsaken me—my song fails me." [*Lesson IV, Part II; Lesson XIX, Part III.*]

20227 *Robins M'aime*

Adam de la Halle--Troubadour

Adam de la Halle, the Hunchback of Arras (1240-1288), was the most famous of the Troubadours. In 1282, while in the service of Robert II of Artois, Adam de la Halle accompanied his master and the Duc d'Alençon to Naples to aid the Duc d'Anjou in taking revenge for the "Sicilian Vespers." The Troubadour wrote many songs and short dramatic dialogues for the entertainment of the French Court in Naples. Among these is the interesting Dramatic Pastoral, "Robin et Marion," in which are to be found the germs of later comic opera. Eleven persons appear in this piece, which was written in dialogue and divided into scenes quite in the manner of our modern works. Adam de la Halle wrote the words as well as the music of all his compositions. So popular was one of the airs from "Robin et Marion" that it became a part of the church music of the day. In fact this air, "L'Homme Armé," was not entirely put out of the liturgy until the Council of Trent, in the sixteenth century, ordered it deposed.

The words of this aria, which is sung by the Shopherdess Marion, are: "Robin loves me—he has chosen me and I am his. Robin bought me a scarlet kirtle fine and beautiful, with gay belt and ribbons. Robin loves me. I am his chosen, and I am his." [*Lesson IV, Part II.*]

20227 *J'ai encor un tel pate (Rondo)*

Adam de la Halle--Troubadour

The pastoral comedy "Robin et Marion" is probably the oldest collection of French airs in existence, for it has been quite accurately proved that, although Adam de la Halle wrote the versets for the play, he introduced many tunes not original with him, but which were the popular songs of the day. This charming Rondo aria has so much of the gay charm of de la Halle's other known compositions that it is generally believed to have been one of his original numbers. The words are:

"I have the most beautiful little cake that ever was made which we shall eat, lip to lip, you and I. I have also a fine fat chicken which too we shall eat, lip to lip." [*Lesson IV, Part II.*]

20227 *Pour mal tems, ni pour gelée*

Thibaut of Navarre--Troubadour

The leader of the thirteenth century Troubadours was Thibaut, Count of Champagne, King of Navarre, who was born in 1201. History tells much of his exciting career, for he seems to have been as great a warrior as he was poet. He fought with Louis VIII in his Poitou expedition in 1224, and in 1239 he organized and led a famous Crusade.

Most of his songs were written in praise of Queen Blanche, the mother of Louis IX ("St. Louis"). History proves that Thibaut's interest in the Queen lay largely in his political aspirations, yet an old document, speaking of the Troubadour King, says: "Often one would see the gentle and lovely face of the Queen; his heart was then filled with sweet love, but, remembering her spot-

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less reputation and saintly life, his love was swallowed in sadness." This air, like many of the secular songs of the day, retains much of the character of the church chant, and the opening is distinctly reminiscent of the Doxology. The words are:

"Hardships, frost or cold winter morns, cannot rid me of my thoughts of love for thee—too full of love is my heart. She, my beautiful, fair and adored one, who chose me above all others, tells me she is mine. Ah! I must die of the love I have consecrated to thee!" [Lesson IV, Part II.]

20983 *The Sunrise Call (Echo Song) Traditional Zuñi* Arr. Carlos Troyer

Carlos Troyer went to live with the Zuñi Indians of the Southwest in 1888, and has translated and harmonized many of the best traditional melodies of that tribe, thought to be descendants of the ancient Cliff Dwellers. The Zuñis are sun-worshippers. This song is part of an early morning ceremonial. Before dawn the Sun-Priest has the chime-plates beaten and summons the people of the various mesas to the roofs of the houses, that they may greet the rising-sun, the "Mother Life-God." His call is echoed from the surrounding mesas. Following the summons the Sun-Priest offers a prayer for aid and guidance as the sun appears. [Lesson XXXVI, Part II.]

20983 *Zuñi Lover's Wooing (Blanket Song)* Arr. Carlos Troyer

Before the annual spring festival of the Zuñi Tribe, it is customary for the foremost young unmarried braves to pay court to the Indian girls of their choice. The courtship takes place at night. The brave, dressed in his most ornamental costume, with head feathers, and his best blanket, goes before the house of the Indian maid he is courting. Making sure that she is at home by the presence of the fire on the roof, he sings and dances this traditional song, in which he invites the maid to come and share the blanket with him. If the wooed one accepts the invitation, she keeps a bright fire burning on the roof, and throws her suitor a token. If his suit is rejected, she permits the fire to die out. [Lesson XXXVI, Part II.]

6634 *Andante Cantabile* Tchaikowsky

This exquisite Andante is the second movement of the first String Quartet by Tchaikowsky. The theme is taken from a folk song of "Little Russia." It is said that the composer was working one day at his piano, when he heard a plasterer singing beneath his window. The lovely folk-song haunted the composer all night, and in the morning he sought out the plasterer and wrote down the melody of his song. This mournful and plaintive air Tchaikowsky gave to the world as the Andante Cantabile of his String Quartet, Opus 11. The movement follows the simple three-part folk song, and is a most exquisite example of the use of a folk air as the basis of a national composition. [Lesson VII, Part I; Lesson XXVI, Part II; Lesson 11, Part III.]

Casse Noisette Ballet (Nutcracker Suite) Tchaikowsky

Part I

1. Overture Miniature
2. Danse Arabe
3. Danse de la Fée Dragée
4. Danse Russe-Trepac

Part II

5. Marche
6. Danse Chinoise
7. Danse des Mirlitons
8. Valse des Fleurs

Tchaikowsky wrote his ballet of "Casse Noisette" in 1892. It is based on the Hoffman fairy tale of the little girl who, having indulged herself with

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Christmas goodies, dreams on Christmas night that she again sees the tree lighted in all its glory, while the toys and dolls are holding a fairy revel, led by "Nut Cracker, the Prince of Fairyland." The success of the ballet encouraged Tschaikowsky to arrange a suite on the most popular numbers from the ballet.

6615 *Overture Miniature*

True to its name this is an overture that might introduce a doll play. Violins and flutes carry the burden of the silvery theme; basses and 'cellos are not used. The "middle section" is agitated and fluttering. [*Lesson XXVI, Part II.*] (*Optional.*)

Dances

6616 *Danse Arabe*

The Danse Arabe is a clever imitation of the characteristic Oriental dance, with its minor tone and the employment of the florid cadences which are so much a part of Moorish and Arabian music. English horn and bassoon are prominent, and the rhythm is accented by the tambourine. [*Lesson XVII, Part III.*]

6615 *Danse de la Fée Dragée*

This charming dance of the sugar plum fairy, who comes to life off the Christmas tree, is the third number of the "Casse Noisette Suite." This dance is a dainty and delicate little composition in the miniature dance form. The color of the celesta is used against the melody played by bass clarinet. [*Lesson XII, Part III; Lesson XVIII, Part III.*]

6615 *Danse Russe-Trepac*

This is a very short little dance in the best Russian style and furnishes the little tragic note for contrast to the other gay dances. The "Trepak" is the Russian dance of the Bacchanale type. [*Lesson XXVI, Part II.*] (*Optional.*)

6615 *Marche (Danse Characteristique)*

This is a delightful little "toy" march, built on scale passages with unique combinations of instruments. One can well imagine the entire procession of "dolls" gaily marching around to its fantastic strains. [*Lesson XXVI, Part II.*] (*Optional.*)

6616 *Danse Chinoise*

The Danse Chinoise is in direct contrast. The theme is here given by the flute, piccolo, and bassoon; the exceedingly interesting instrumental combination should be noted. [*Lesson IX, Part III; Lesson XI, Part III.*]

6616 *Danse des Mirlitons*

This charming little dance of the automatic toys is the seventh number of the "Casse Noisette Suite." This can be literally translated as the "Toy Pipe Dance." It is a very unique and interesting little sketch. A trio of flutes with pizzicato of strings and the clever use of the piccolo should be noted. The Danse Mirlitons (toy-pipes) has been described as a "staccato polka." [*Lesson IX, Part III.*]

6617 *Waltz of the Flowers*

The final number in Tschaikowsky's charming "Casse Noisette Suite" is the "Valse des Fleurs." It is one of the best examples of Tschaikowsky's waltzes, a

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form in which the Russians seem especially to excel. It is a perfect example of the waltz form. Note the melody for horns and the answer by clarinet. [Lesson XV, Part III.]

9055-1 } Concerto No. 1 in B flat Minor for Pianoforte (Opus 23) Tschaikowsky
9058 }

This great work is rightly regarded as the most brilliant modern Concerto for piano. It was written in 1874 and originally dedicated to Nicholas Rubinstein, the brother of the famous pianist, who was himself the director of the Moscow Conservatory. On Christmas Eve Tschaikowsky took the work to his friend but Nicholas Rubinstein was most disagreeable about the Concerto. He declared the work was banal, and vulgar, impossible to play upon the piano and that the only good passages were those which the composer had stolen from others. Tschaikowsky was deeply hurt but he took his Concerto and with the words "I shall not change a single note. This work shall be published as it now stands," he left the room. The composer changed his dedication and sent the work next to Hans von Bülow, who was much pleased. So it happened that Tschaikowsky's first Concerto was played for the first time October 25, 1875, at the first concert of the Boston Symphony Orchestra with Hans von Bülow playing the solo part. The first cablegram sent from Boston to Moscow was from von Bülow congratulating Tschaikowsky and telling him of the success of the work.

The Concerto opens with a long introduction, the theme being stated by the strings, later by the solo instrument. There is some development, and after a cadenza by the piano, the theme returns again in the full force of the entire string section. This leads to the main movement *Allegro con spirito* in which the first subject is given by the piano with accompaniment by the strings. This theme is an old Russian folk song. The second subject is given by the wood-winds and horn, the piano accompanying. The muted strings bring forward another theme after which the first reappears. There is an extended development and the piano has a most beautiful solo passage. The recapitulation of the first subject is brought forward by broken chords on the piano, the strings providing a pizzicato accompaniment. The second theme is brought back by the oboe. Notice the elaborate cadenza introducing the Coda ending which is brilliantly conceived for the solo instrument.

The second movement *Andantino Semplice* is in the song form. Notice the lovely first melody given by the flute and carried on by piano; the contrasting theme presented by the oboe, and clarinets, to the drone bass of the bassoons and its repetition by the piano. The development of the first theme is exquisite as this lovely melody is sung by two solos cellos, while the piano plays a striking accompaniment. The middle section of the movement is in the nature of a Scherzo as the tempo changes to *Prestissimo*. Notice the waltz-like theme played by violas and cellos. This is the refrain of an old French folk song, which the Tschaikowsky family were fond of singing. After a cadenza by the solo instrument the first part of the movement now returns, the melody being however in the solo part. [Lesson VIII, Part III; Lesson XXI, Part III.]

The finale *Allegro con Fuoco* is much more Russian in character than the preceding movements. The piano announces the first subject which is worked up by the full orchestra, *fortissimo*. The second subject is stated by the violins with a syncopated accompaniment by the horns. There is a brilliant and extended development; the recapitulation begins with a return of the first subject given by the piano, and this is followed by another short turn leading to the restatement

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of the second subject by the full orchestra. A brilliant Coda brings the work to its conclusion. [*Lesson XXI, Part III.*]

9026 *Waltz*—"Eugen Onégin"

116017 *Faint Echo of My Youth*—"Eugen Onégin"

Tschaikowsky

"Eugen Onégin," the greatest opera by Tchaikowsky, is based on the epic story of the same name by Pushkin. It was produced in Moscow in 1879. This beautiful aria is sung by the poet, Lenske, at the end of the second act, just before the duel scene in which he meets his death at the hand of Onégin. In a letter to a friend, Tchaikowsky wrote of this work: "I know the opera does not give great scope for musical treatment, but a wealth of poetry and a deeply interesting tale, more than atone for its faults."

"We must judge the opera," says Mrs. Newmarch, "not so much as Tchaikowsky's greatest intellectual effort, but as the outcome of a passionate single-hearted impulse. As a work of art, 'Eugen Onégin' defies criticism. It answers to no particular standard of dramatic truth, yet the sense of joy in creation is reflected in every bar of this music." [*Lesson XXVI, Part II; Lesson XXXIII, Part IV.*]

6604 *Farewell My Forests*—"Jeanne d'Arc"

Tschaikowsky

After the success of "Eugen Onégin," Tchaikowsky was encouraged to once again try his chances with opera and the "Maid of Orleans" ("Jeanne d'Arc") was produced in 1881. It had a very limited success and but little of this work has survived. The lovely air, sung by the "marvelous maid" as she takes farewell of her home, is a beautiful aria for contralto and has been a great favorite on the concert platform. [*Lesson XXVI, Part II; Lesson XXXIII, Part IV.*]

6513 *Marche Slave* (Op. 31)

Tschaikowsky

This popular selection was written in 1876, the year of the war between Turkey and Servia. It will be remembered that many demonstrations of Slavonic patriotism took place in Russia at this time, and for the great concert, arranged by Nicholas Rubinstein for the benefit of the wounded soldiers, Tchaikowsky wrote the great *Marche Slave*. The composition opens with a dirge-like slavie chant, given by the bassoons, to the accompaniment of the double basses; presently a gay folk-song is heard in the oboe, taken up by the other wood-winds, until the full orchestra carries it to a resounding climax. In the trio of the *Marche*, notice the employment of the Russian national anthem, which again is triumphantly shouted by the brasses in the coda ending. [*Lesson XV, Part I; Lesson VI, Part III; Lesson XI, Part III; Lesson XVII, Part III.*]

9025 }
9026 } *Overture 1812*

Tschaikowsky

Although in the truest sense an "occasional" composition, for this work was written for the dedication of the new cathedral at Moscow, the "Overture 1812" reveals most clearly Tchaikowsky's deep love for his country. The composer's earnest patriotism was awakened by his mighty subject and this great Overture arouses today the same enthusiasm which it did on its first performance. The work represents the Battle of Borodino, which was Napoleon's first battle in the Russian Campaign. Although a victory for the French arms, Napoleon's significant words: "If all my victories cost me as much, they would soon turn to defeat,"

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were only too soon realized in the defeat at Moscow and the retreat of the French army.

The Overture follows the general contour of the sonata form, but Tschaiakowsky has never adhered to formal restrictions and the composition is very freely worked out. The work begins with a slow introduction, having two main themes—the first, an old Russian chant, “God Preserve Thy People,” and the second—a lively Cossack battle hymn. The main body of the Overture (*Allegro Giusto*) opens with the first subject, a theme at once aggressive and warlike. This theme is elaborately developed and suggestions of the chant and Cossack tune are worked out with it before the entrance of the second subject, which is based on the Marseillaise. Amid the roar of artillery we hear first the Russian chant, then the French anthem, and the Marseillaise seems to gain ground until a sudden wave of sound sweeps all away and we hear in the coda ending the Russian National Hymn and know that the victory is for the Russian arms alone. The pealing of bells, a very clever imitation of the weird sounds to be heard in the Kremlin on a Russian feast day, and the booming of cannon announce the celebration of the victory. One of the most remarkable examples of the composer’s wonderful musical description is given by the imitation of the peculiar sounds of the multitude cheering. The Overture is one of the most vividly realistic of all Tschaiakowsky’s masterpieces of tone painting. This is an excellent example of national composition. [*Lesson XI, Part I; Lesson XII, Part I; Lesson XXVI, Part II; Lesson XIV, Part III; Lesson XVII, Part III.*]

6929- }
6933 } *Fourth Symphony*

Tschaiakowsky

This great symphony was written in 1877 a year peculiarly eventful in the life of the composer as it was in May of that year that he became engaged to be married. His bride was Antonia Milionkov whom the composer describes as “no longer young but quite suitable in every respect and possessed of one great attraction; she is in love with me.” It is unfortunate that Tschaiakowsky did not reciprocate. He knew the lady but little. She had forced her attentions upon him and although the composer told her he did not love her, he finally consented to the wedding which took place in July. After a week, the bride went to prepare the new home in Moscow and the composer betook himself to the country to work on his symphony. He returned to Moscow in September but in less than two weeks he had left his house and bride forever. His brother seeing that the composer was in a state of great nervous excitement took him to Switzerland, where he began again his work on this symphony.

Tschaiakowsky was greatly helped at this time by the financial aid and spiritual guidance inspired by the friendship of Mme. von Meck who was a wealthy widow and patron of music. Mme. von Meck admired Tschaiakowsky’s great works and arranged through a friend to aid him by giving him an annual allowance so that he might devote all his life to composition. Although they corresponded frequently and their letters are of great interest to the student of Tschaiakowsky’s works, these two friends never met face to face.

To her Tschaiakowsky wrote regarding the Fourth Symphony: “Our symphony has a program. In the introduction will be found the germ or leading idea of the whole work. This is fate, that inevitable force which checks our aspirations toward happiness ere they reach the goal, which jealously watches lest our peace and bliss should be complete and cloudless. This force is unescapable and invincible. There is no other course but to submit and inwardly lament.” The

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"Fate" or motto theme is heard throughout. It, like most of the thematic material of this symphony, is taken from Russian folk music. The "lament" Tchaikowsky speaks of becomes the first subject while the second theme he describes as, "A sweet tender dream of a serene presence leads me on." But "Fate awakes us roughly." Here again the "Fate" theme is heard and the development of the themes is described as an expression of "all life which is but a continual alternation between grim truth and fleeting dreams of happiness."

The second movement describes "the melancholy which steals over us, when at evening we sit alone, weary of work. A long procession of memories passes by. How sad to think so much is past and gone."

The composer tells us that the third movement expresses the "capricious arabesques, intangible forms that come into a man's head when his nerves are excited. From afar come the sounds of a military band (theme of trio). These are the confused images which pass through our brains as we fall asleep." This movement is the famous pizzicato for stringed instruments with the curious passage for wood-winds which serves as its trio. At the end of the scherzo there is a short coda where the full orchestra is heard.

The Fourth movement Tchaikowsky describes as "a rustic holiday. If you can find no reason for happiness in yourself look at others. Go to the people. Be glad in others' gladness. This makes life possible." For this movement Tchaikowsky chooses as his theme an old Russian folk-song, "In the woods there stood a Birch Tree." This is a folk dance song which is worked out in a series of variations as the dance proceeds. Tchaikowsky has followed this original arrangement, but in the development for orchestra he greatly increases the importance of the thematic changes by his remarkable instrumentation. [Lesson XXVI, Part II; Lesson II, Part III; Lesson III, Part III; Lesson XXXII, Part III.]

6777 to } Symphony No. 5, E Minor, Op. 64
6782 }

Tchaikowsky

This most beautiful of all Tchaikowsky's great works was written in the summer of 1888. The early spring of that year the composer, much against his wishes, for he disliked to conduct, had been on an extended concert tour as guest conductor and returned to Russia in early April, tired in body and soul. His faithful servant Alexis had prepared the country place of his master at Froloskoe, and hither Tchaikowsky went for the summer.

It was not until the last of June that he started work on this symphony, but by the end of August it was completed and on November 17, at a Philharmonic Concert at St. Petersburg, it was presented. The success of the symphony was instantaneous.

Here the composer has used a "Motto" theme, similar in type to that which forms the basis of his fourth symphony. The E Minor Symphony follows the customary Haydn symphonic model, save that a waltz is used in place of the minuet for the third movement.

The first movement *Andante-Allegro con anima*, begins with "a gloomy mysterious theme suggesting the leaden, deliberate tread of fate." This is the "motto" of the entire works. This introduction leads into the first movement proper, *Allegro con anima*, the principal subject of which given by clarinet and bassoon, is taken from an old Polish folk song. This is developed by the strings and worked up to a great climax. The second theme is presented by the strings *pianissimo*. Notice the pizzicato chord in the strings which introduces a new

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third subject which is a tender melody given by the first and second violins. The development follows and the recapitulation of themes brings forward the two main subjects. A long Coda ends the movement.

Notice the use of the bassoon in the return of the first subject, and again in the Coda where this bass of the wood-winds is used pianissimo with the lower strings to bring forward a final statement of the "Motto" theme.

The second movement *Andante Cantabile* brings forward a most remarkable and beautiful use of the French horn which here sings the opening melody. The contrasting theme is developed in the oboe and strings, later to be carried on by the clarinet. A tremendous climax is reached and the "Motto" theme is thundered forth *fortissimo* in the brasses. This is followed by a recapitulation of the subject, another outburst by the brasses bringing forward once more the "Motto" theme, and closes gloomily with the theme of the second subject.

The third movement is a waltz, which follows the regular three-part pattern of Dance, Trio and Dance. The main waltz subject is given by the first violins, the Trio by the wood-winds. At the close the ominous "Motto" theme is again heard.

The Finale, like the opening movement, is preceded by a lengthy *Andante* introduction in which the "Motto" theme is again heard. The main movement follows the "Sonata" form. The principal first subject is given by the strings, and the transitional passage leading to the second subject is an interesting canonical development by the high and low stringed sections. The wood-winds present the second subject, but are interrupted by a brass statement of the "Motto" theme. The development follows, and the recapitulation brings back all the former material now greatly modified and changed. The "Motto" theme is again presented in the united strings, and is repeated by the two trumpets in unison *fortissimo*. There is a *Presto Coda* which brings the movement to an end. [*Lesson XXVI, Part II.*] (*Optional.*)

9050 { <i>Symphony No. 6 in B Minor, "Pathétique" (Op. 74)—</i> } 9051 { <i>Adagio-Allegro non troppo (First Movement)</i> }	<i>Tschaikowsky</i>
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Confucius once said, "If you would know whether a country is well governed and of good morals, listen to its music." The deep gloom, profound melancholy, and insatiable unrest of an oppressed people is to be heard in all Russian music: but in the works of Peter Ilitsch Tschaikowsky this nationalism is found linked with the personality of the man so closely, that the somber, rugged eloquence of his compositions stirs every hearer. Tschaikowsky has more to say than any other Russian composer, and he says it better. "If you were to ask me," says one writer, "his chief quality, I would not speak of his scholarship, which is profound, nor of his charm, nor of the originality of his tunes, but of his great, overwhelming temperament, his almost savage, sensual, morbid, half-mad musical temperament, for it is the dominant note which suffuses every bar he has written."

Tschaikowsky's Sixth Symphony, his "Swan Song," was first produced at the Symphony Concerts of the Imperial Musical Society of St. Petersburg on October 16, 1893. Although the composer was recalled many times at the close, he was not satisfied with the effect which his work had produced. In talking with friends after the concert, he spoke of the work as the "Pathetic" Symphony, and expressed a desire that the symphony should soon be played by the society again with a view to having it better understood. A few days later the great master was dead, and the Imperial Society, three weeks later, gave a concert in memory of Tschaikowsky,

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and the "Sinfonie Pathétique," as it has since been called, was given for the second time.

The symphony has the customary four movements, but their distribution is unusual. Tschaiakowsky was never a formalist, and loved best to work along broad lines. Dvořák once said, "Tschaiakowsky cannot write symphonies, he can only make suites." Tschaiakowsky, however, in writing what he called symphonies, chose the form best suited for his needs, probably with no thought or intention of extending the classic form, but merely as the best vehicle for his thoughts and emotions.

The first movement, although presenting many changes of tempo, nevertheless follows the general contour of the sonata form. The first subject, *adagio*, is a rather commonplace phrase, but there is a Cossack vigor and accent in it. The second subject, *allegro non troppo*, given by the clarinet, is charged with romantic Russian melancholy. These two subjects are used in a most wonderful manner and are in such direct contrast that we have, first, fierce, almost savage bursts of rage, and then dreamy and sombre spells of profound melancholy. Truly one feels that "a soul tragedy must have been at the bottom of these impassioned tones, which vacillate between hope and despair." [Lesson XXVI, Part II; Lesson III, Part III; Lesson VI, Part III; Lesson XII, Part III; Lesson XXXI, Part III.]

9052 *Symphony No. 6 in B Minor, "Pathétique" (Op. 74)—*

Allegro con grazia (Second Movement)

Tschaiakowsky

In the second movement, *Allegro con grazia*, the composer has given us a most remarkable rhythmic composition, which as one writer aptly expressed it, "sounds like a perverted waltz, which could not be danced unless one owned three legs." Tschaiakowsky here used the 5-4 rhythm, which is a popular tempo of the Russian folk, coming to them as their legacy from the ancient Greeks, through the medium of the Greek Catholic church. It is delightfully piquant and Oriental in its character. The Trio, with its curious rhythmic accompaniment (in the original an interesting passage for the drums), is almost foreboding in its character. Although followed by a return to the original first subject the sinister beating of the drum continues to the very end, and makes one certain that the gaiety of the first subject is but a mocking attempt to cover a poignant despair. [Lesson XXI, Part II; Lesson XI, Part III; Lesson XXXI, Part III.]

9053 *Symphony No. 6 in B Minor "Pathétique" (Op. 74)—*

March Scherzo (Allegro mollo vivace) (Third Movement)

Tschaiakowsky

The opening of the third movement of the "Pathétique" Symphony of Tschaiakowsky almost leads one to believe he is to hear a good, old-fashioned "Scherzo" but this is soon merged into a march which is taken up by the full orchestra fortissimo. Philip Hale says of this march:

"I find the third movement, the march that is despised by many, greater and greater each time I hear it. It is the corner stone of the whole structure. It is the crowd's tribute, the glorification of a hero. Hear the shouts of the bare-headed mob. Cannons boom, the bells are rung, banners are flung to the breeze, there are decorations, diplomas, medals, costly gifts; or perhaps it is the coronation of a ruler. The cup of success is full to overflowing, and what is it all worth? The stroke of the gong in the Finale gives the answer: 'The glories of our blood and state are shadows, not substantial things.' The march prepares for the dirge; without the former there would be no excuse for the latter. The pathetic irony is in this very march." [Lesson XXVI, Part II; Lesson XXXI, Part III.]

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9054 *Symphony No. 6 in B Minor, "Pathétique" (Op. 74)—*

Finale (Adagio lamentoso)

Tschukowsky

Since the march in the "Eroica" and "Siegfried's Death," there has been no such funeral music written as the finale of this great work. As H. E. Krehbiel says:

"It sings of the entombment of a nation and is incomparably tender and dignified. It is only at the close that the rustling of the basses conveys a sinister shudder when the heavens shall be a fiery scroll and the trumpet sound its summons to eternity. There is no Richard Strauss realism employed to describe the halting heart-beats, no gasp in the wood-winds to indicate the departing breath, no imitative figure to tell us of the clods of earth falling heavily on an invisible coffin; but the atmosphere of grief, unutterable, eternal, hovers about like a huge black-winged angel. The movement is the last word in the profoundly pessimistic philosophy which comes from the East to poison and embitter the religious hopes of the West. Tschukowsky's music is a page torn from Ecclesiastes; it is the cosmos in crêpe." [*Lesson XXVI, Part II; Lesson III, Part III; Lesson V, Part III; Lesson XII, Part III; Lesson XVI, Part III; Lesson XVIII, Part III.*]

6857 *Troika en Traineaux*

Tschukowsky

A Troika is a Russian team of three horses which are harnessed abreast. The two outer horses are taught to gallop, holding their heads to right and left. To ride in a Troika harnessed to a sleigh was supposed to be the greatest winter sport in Russia. Tschukowsky has here pictured in tone the joys of such a sleigh ride. This charming piece for piano opens with a curious half melancholy Russian air, which is succeeded by the swift brilliant rhythm of the Troika bells heard in the distance. [*Lesson XXVI, Part II.*]

6900-} *Overture Fantasia—"Roméo and Juliette"*
6902 }

Tschukowsky

This Overture was one of Tschukowsky's early orchestral works being composed in 1869. It follows the Shakespearian story, although it generally conforms to the Overture pattern of Sonata form. The solemn melody stated by clarinet and wood-winds with which the work opens, is seemingly descriptive of Friar Lawrence. This introductory theme broadened and developed leads into the main movement, *Allegro giusto*, the opening theme in the wood-winds and strings being descriptive of the quarrelling Montagues and Capulets. After the tumult subsides, the second subject, a love theme, is presented by the English horn. The working out presents a very interesting development of all three themes. In the recapitulation the love theme is given far more extended development than when it was first stated. The Coda begins with the strife motive, but the Friar Lawrence theme dominates and subdues this commotion and the mood changes to the love theme, now presented in a tragic and pathetic manner. The movement ends with a reminiscent use of the strife theme. It has been said that Tschukowsky adheres so closely to the Overture form that he does not bring out all the dramatic possibilities of the Shakespearian story, yet it is a remarkable work, for one feels the main dramatic moments of Shakespeare's tragedy in the very striking music Tschukowsky has written. [*Lesson XXXIII, Part III.*]

21456 *Régiment de Sambre et Meuse*

Turlet

This stirring patriotic selection is an old French national march. It was revived and brought into distinctive use in the World War. Words were set to

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the march by Paul Cezano, and the song became the favorite marching song of the French army. [*Lesson XXII, Part I.*]

78991 { *Medley of Ukrainian Airs* } Ukrainian
 { *Kazbek—Caucasian Air* }

The Ukrainian medley includes the songs "Do Not Go on That Party," "Kazachek" and "Gopak" the latter being popular Ukrainian dances. The selection *Kazbek*, named for a mountain in Caucasia, begins with a prayer-like theme, which develops into a "dagger dance" of fiery tempo. Note that this *last* theme was employed as the foundation of a song in the recent American operetta "The Song of the Flame."

A note on the balalaika will be of interest. In the four types of balalaika used in this orchestra, the *prima* and *secunda* balalaikas have three strings tuned to E, E and A. The bass and double bass balalaikas tune their three strings to E, A and D. The first and second *doumras* tune their three strings to E, A and D. The first alto *doumra*, and the second alto (an octave lower) tune their strings E, A and D. The bass *doumra* tunes its strings to E, A and D, also. [*Lesson XIII, Part I; Lesson XXVII, Part I.*]

1249 *Clavehtos* Valverde

Quinito Valverde is one of the most prominent of living Spanish composers. Like his father, Joaquin Valverde, he has written much in the form of the zarzuela. This song, "Carnations," gives a rare opportunity to the coloratura soprano. It is typical Spanish music as well. Note the use of the mandolin and castanets in the accompaniment. [*Lesson XX, Part I; Lesson XXXII, Part II.*]

6595 *Céleste Aïda—"Aïda"* Verdi

The most famous aria for tenor from any modern opera is this popular Romanza, from the first act of Verdi's "Aïda." The scene shows the great hall in the palace of the King of Egypt. The young warrior Rhadames has returned victorious from the wars, and after a short dialogue with Ramphis, the high priest, he discloses in this aria his love for the captive princess, Aïda. [*Lesson II, Part I; Lesson V, Part I; Lesson XXIII, Part IV.*]

——* *Return Victorious—"Aïda"* Verdi

This great aria, which is sung by Aïda in the first act of Verdi's opera by the same name, is considered to be the most dramatic of any aria by Verdi.

Aïda, secretly in love with the hero Rhadames, wishes to speed him on his way against the foe. Yet even as she sings "Return Victorious" she realizes that if he does so it will mean the destruction of her own land (O *Patria Mia*) and the defeat of her father. Her soul is tormented and her heart torn between love for her lover and for her home. [*Lesson XXIII, Part IV.*]

35780 *Introduction and Moorish Ballet—"Aïda"* Verdi

Act II of "Aïda" opens with a scene in the apartment of Amneris, the Egyptian princess, who bids her slaves prepare her toilet that she may receive the victorious Rhadames on his triumphal return. The chorus of slaves repeat her song, and then a group of Moorish girls dance for her entertainment. This colorful scene has been arranged for concert band by Giuseppe Creatore. Notice the use of the triangle and cymbals. [*Lesson XXIII, Part II.*]

* In preparation.

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35780 *Triumphal March*—"Aida"

Verdi

No modern operatic work gives a greater chance for the display of stage splendor than does Verdi's great opera, "Aida." This march occurs at the opening of the second scene in the second act. Rhadames has returned from the war, leading the victorious Egyptian army, and the entire Court has assembled to do him homage. Notice the interesting use of the trumpets and trombones in the instrumentation. [*Lesson VII, Part I; Lesson XXIII, Part II; Lesson XXIII, Part III; Lesson XXIII, Part IV.*]

——* *O Patria Mia (My Native Land)*—"Aida"

Verdi

In the famous Nile scene, Act III, Aida, the captive princess, hoping for a secret meeting with Rhadames, sings this lovely aria, in which tenderness and despair are mingled as she thinks of the beloved land of her birth which she may never see again. Notice the oboe part in the accompaniment. [*Lesson XXIII, Part IV.*]

3040 { *Final Duet—The Fatal Stone*—"Aida"} 3041 { *Farewell, O Earth*—"Aida" }

Verdi

This beautiful duet makes a fitting dramatic climax to the opera of "Aida," while also serving as an excellent example of the use of a concerted finale. The stage is arranged in two parts. Above is the temple of Ptah, crowded with the priests chanting, as the stone is laid which seals the lovers in their tomb; below, Aida and Rhadames in the rocky tomb sing this wonderful duet, joyful that they are united in their last hours on earth. [*Lesson XXIII, Part II; Lesson XXIII, Part IV.*]

80034 *Beviam, Beviam (Drinking Chorus)*—"Ernani"

Verdi

"Ernani" is one of Verdi's early works. It was produced March 9, 1844. The story was taken from Victor Hugo's drama "Hernani," although the characters became Italians in the operatic version. Because of certain scenes, which the police feared might incite the revolutionists, this opera had a stormy time during its early years. Yet it has always been very popular, chiefly because of its stirring and beautiful melodies. This famous chorus occurs in the first act as the bandits make merry with this happy jovial drinking song. [*Lesson XXII, Part IV.*]

80034 *Si ridedi il Leon di Castiglia*—"Ernani"

Verdi

Act III of Verdi's early opera, founded upon Victor Hugo's drama "Hernani" takes place in the crypt of the Cathedral of Aix-la-Chapelle. The King, Carlos, knowing that his life is in danger, has hidden himself in the tomb of his ancestor, Charlemagne. He overhears the plotting of Ernani and his other enemies, as they are conspiring to take his life, and sing this chorus.

At this dramatic moment the booming of cannon announces that Carlos has been proclaimed Emperor. He comes forth, surprises the conspirators and condemns them to death. The life of Ernani is spared by the pleading of Elvira, and the Emperor unites them in marriage. The act concludes with the brilliant concerted number, O sommo Carlo (Oh, Noble Carlos). [*Lesson XXII, Part IV.*]

——* *When I Was a Page*—"Falstaff"

Verdi

This air occurs in the second act of Verdi's opera "Falstaff" and is sung by the fat knight to Mistress Ford. He tells her that "When I was a page to

* In preparation.

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the Duke of Norfolk, I was so slender of figure I could pass through the key hole. I was so comely of men that all the ladies loved me, and in truth, even now that I am fat, I still am not without my youthful charm." [*Lesson XXIII, Part IV.*]

6000 *Thou Heavenly One—"La Forza del Destino"*

Verdi

"*La Forza del Destino*" is one of the lesser known of the Verdi operas although in recent years it has been revived in America with great success. This lovely aria for tenor occurs in the opening of the third act, the action of which takes place at a military camp in Velletri. Alvaro, who has joined the Spanish forces and is unhappy over his sad life and its misfortunes, begs Heaven to aid him. [*Lesson XXII, Part IV.*]

8069 *Solemn in quest' ora (Swear in This Hour) "la Forza del Destino"* Verdi

This great duet for tenor and baritone occurs in the third act of Verdi's opera, "*The Force of Destiny*." Don Alvaro the lover of Leonora now believes that she is dead and has enlisted under an assumed name in the Spanish army to fight in Italy against Austria. Hearing cries of distress, he finds a wounded man and gives him aid not knowing that he has rescued his sworn enemy, Don Carlos. In the battle which follows, Don Alvaro is wounded and his new friend aids him in finding his key and letters, which he begs to have destroyed in the event of his death. Don Carlos promises and together the friends sing this intense and beautiful duet pledging their faith to each other. [*Lesson I, Part I; Lesson XXII, Part IV.*]

6875 *Pace Mio Dio (Peace, O My Lord) "la Forza del Destino"*

Verdi

This beautiful soprano air is sung by Leonora in the last act of this opera. Here on the hillside in her hermit's cave Leonora has been living unmindful of the events taking place around her. She comes from the cave and sings this appeal to Heaven begging God to let her die and to forget her lover. [*Lesson XXII, Part IV.*]

H6341 *Saper Vorreste (You Would Be Hearing) "Masked Ball"*

Verdi

It was Verdi's original intention when writing this opera that the scene should be laid in Italy, but political conditions were such that the scenes and characters were changed to Puritan Boston and this work so typically Italian in feeling and character is most truly itself a masquerading plot. The "*Masked Ball*" was presented February 17, 1859, in Rome and although it contains much beautiful music it has never been as popular as many of the other Verdi works. This little Scherzo aria is sung by soprano in the last act of the opera. The Page Oscar refuses to tell Reinhart as to the costume worn by the Governor and taunts him by singing this gay little mocking air. [*Lesson XXII, Part IV.*]

6714 *Love Duet--Act I Finale "Otello"*

Verdi

This melodious duet is sung by Otello and Desdemona at the end of the first act of Verdi's opera. The words have been adapted from Otello's speech before the senate in the original drama, but the musical setting with its soft melodies and lovely accompaniment has greatly enhanced the poetic value. Note the use of the tremolo of the strings and also the harp arpeggios. At the end is heard the "kiss motif" which is heard later in the last act. [*Lesson XXIII, Part II; Lesson XXIII, Part IV.*]

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8045 *Iago's Credo*—"Otello"

Verdi

In the writing of both "Otello" and "Falstaff" Verdi was aided by the dramatic genius of Arrigo Boïto, himself an opera composer of no mean attainment. In arranging Shakespeare's drama Boïto introduced several scenes which were entirely original. Of these, the best is Iago's Credo, which opens the second act. It is a wonderful description of the malign Iago, who in his monologue tells all his thoughts and feelings. [Lesson XXIII, Part IV.]

8045 *Si per ciel (We Swear by Heaven and Earth)*—"Otello"

Verdi

"Otello," a dramatization by Boïto of Shakespeare's drama, with music by Verdi, was first produced February 5, 1887, at La Scala, Milan. Verdi has here shown how greatly the modern music drama has influenced him, although the work still retains the contour of the Italian opera. This great duet occurs as the finale of the second act, which takes place in a room in Otello's castle. Iago is determined to ruin Cassio, and by means of a handkerchief, which his wife has stolen from Desdemona, he convinces Otello that Desdemona and Cassio have been false to him. Otello is enraged and vows death to the traitors. Iago offers to help him, and together they then swear "by heaven and earth" this oath of vengeance and death. [Lesson XXIII, Part IV.]

——* *Salce, Salce (Willow Song)*—"Otello"

Verdi

In Act IV of his tragic opera Verdi follows the Shakespearean text closely in introducing this old song, which Desdemona remembers, having heard it sung by a poor demented girl. (See also note on page 554.) [Lesson XXIII, Part IV.]

7102 *Ave Maria, piena di grazia!*—"Otello"

Verdi

One of the most inspired moments in Verdi's opera is this aria, when Desdemona sings her pathetic prayer to the Virgin. Full of fearful forebodings of approaching death, the unfortunate wife kneels before the image of the madonna, and utters this prayer. Notice the rich background furnished in the accompaniment of a double string quartet. [Lesson XXIII, Part IV.]

505 *Ora e per sempre addio (And Now Forever Farewell)*—"Otello"

Verdi

This is the song or wail of the great heart-break and jealous rage of Otello when the evil Iago has convinced him that his wife, the beautiful and innocent Desdemona, has proven unfaithful. It is a farewell to all that life holds dear—peace, glory, ambition, and love. [Lesson XXIII, Part IV.]

6824 *Dio! Mi potevi scagliare (Had it Pleased Heaven)*—"Otello"

Verdi

This aria takes place at the beginning of the Third Act of Otello. The scene takes place in the great hall of the castle. Here Desdemona has come to plead with him. She cannot understand why her husband has turned against her and vows on her knees that she has always been true to him. With his jealousy flaming because of Iago's innuendos, Otello spurns her and drives her from the room. "How has it pleased Heaven to thus afflict me?" he sings. [Lesson XXIII, Part IV.] (Optional.)

6824 *Morte d'Otello (Death of Otello)*—"Otello"

Verdi

This great scene occurs at the close of the opera "Otello." The enraged husband has followed Desdemona to her bed chamber and has strangled her. As

* In preparation.

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the horrified Emilia rushes in followed by Iago and the others, who all demand an explanation, Otello shows the handkerchief in proof of Desdemona's guilt. Emilia then tells him of Iago's falseness and of how the fatal handkerchief was stolen from her by Iago. Overcome with remorse Otello gazes at the dead face of his beloved Desdemona as he sings this great aria. He then stabs himself and falls lifeless over the dead body of the wife whom he has so cruelly wronged. [*Lesson XXIII, Part IV.*]

6028 *Ingemisco*—"Requiem Mass"

Verdi

The Requiem Mass which Verdi composed at the time of the death of his friend, the poet Manzoni, has an interesting history. After Rossini's death in 1861, Verdi proposed that all the Italian composers should unite in writing a Requiem Mass in honor of their great colleague. The parts were apportioned and Verdi composed the Finale "Libera me." When the works were examined it was found that there was such variety of style in the various parts that the plan was abandoned. Verdi's number had deeply impressed the musical critic "Meizzucato," who had examined the score and he urged Verdi to compose an entire Mass. Soon after came the tragic death of Manzoni and Verdi wrote this Requiem in his honor. The *Ingemisco* is the sixth number of the Mass and is one of the most remarkable tenor solos ever written. It is the penitential section of the Mass and opens with a cry of lamentation; this later changes to a brighter melody, which brings hope and consolation. [*Lesson II, Part IV, Lesson XXXVI, Part IV.*]

1282 *Questa o quella*—"Rigoletto"

Verdi

The first great aria heard in Verdi's "Rigoletto" is sung by the Duke at the opening of the first act. In this "Questa o quella," the Duke tells that he is a man of pleasure, who is not held by laws or conventions. It is a very brilliant melodious air for tenor and is a popular number with concert audiences. (For words, see "The Victrola Book of the Opera.") [*Lesson XXII, Part IV.*]

6580 *Caro Nome*—"Rigoletto"

Verdi

One of the most beautiful and beloved arias for coloratura soprano is "Caro Nome" from Verdi's "Rigoletto." This lovely solo is sung by Gilda in the first act of the opera. The Duke has sworn his love for her and given his name as "Walter Walde." Gazing after him as he disappears through the garden gateway the bewitched maiden murmurs: "That name is carved on my innermost heart forever." [*Lesson XXII, Part IV.*]

—* *Monologo*—"Rigoletto"

Verdi

In many parts of "Rigoletto" Verdi discloses the great genius which is not fully revealed until "Aida." The monologue for baritone in the second scene of the first act of "Rigoletto" is such an instance. Here the true character of the poor jester, Rigoletto, is depicted. [*Lesson XXII, Part IV.*]

1099 *La donna è Mobile* (Woman Is Fickle)—"Rigoletto"

Verdi

Possibly the best known air from Verdi's early opera, "Rigoletto," is "La donna è Mobile," which is sung by the Duke at the opening of Act III. The scene shows us the house of Sparafucile in a lonely spot near the river. Ilthor Rigoletto comes with his daughter, Gilda, who is disguised as a boy. It is her

* In preparation.

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father's wish that she may see the false Duke as he really is, flirting with Maddalena. It is not long before the Duke, in the dress of a common soldier, comes and asks for wine. He then begins his famous song. [*Lesson XXII, Part IV.*]

10012 *Quartette—Bella figlia dell'amore—"Rigoletto"* Verdi

The heights of music tragedy are reached in this dramatic number, which is the climax of Act III of Verdi's opera "*Rigoletto*." The stage is balanced by two couples: to the left in the Inn of Sparafucile the faithless Duke is pledging his love to Maddalena, his latest fancy. To the right, Gilda and her father are witnesses of this latest treachery of the Duke. The music expresses the emotions of each character: the light love-making of the Duke, the coquetry of Maddalena, the vengeful wrath of Rigoletto, the outraged father, and the weeping disillusionment of Gilda, who sees for herself this evidence of faithlessness in the man for whom she has sacrificed all. [*Lesson XXII, Part IV.*]

6126 *Aria—Ah! Fors' è Lui—"La Traviata"* Verdi

This popular aria for coloratura soprano occurs in the first act of "*La Traviata*." The scene shows the supper at Violetta's home; after the vivacious opening chorus sung by the guests, and an impassioned love duet between Violetta and Alfred, Violetta sings this grand *scena*, which has become a favorite show-aria for the coloratura soprano. [*Lesson XXII, Part IV.*]

7086 *Di Provenza il Mar (Thy Home in Fair Provence)—"La Traviata"* Verdi

This famous air for baritone occurs in the second act of Verdi's opera "*La Traviata*." Alfred comes home and finds Violetta (who has promised the Elder Germont to leave his son forever) is busy packing for departure. He is hurt and mystified, but when his father comes later bringing him Violetta's letter, in which she says farewell forever, Alfred is in despair. His father tries to stir his memories to his past life in his happy home in Provence, by singing this touching aria in which he begs his son to return to his home, and to his father's heart. [*Lesson XXII, Part IV.*] (*Optional.*)

20127 *Anvil Chorus—"Il Trovatore"* Verdi

One of the ever-popular numbers in Verdi's "*Il Trovatore*" is the "*Anvil Chorus*" which is sung at the opening of the second act. The scene shows the gypsy camp in the Biscay Mountains. It is early dawn, and the men begin their work, singing as they strike their hammers upon their anvils. [*Lesson V, Part I; Lesson XXII, Part IV.*]

8105 *Duet—Home to Our Mountains—"Il Trovatore"* Verdi

"*Il Trovatore*," although the setting of a libretto which is absurdly impossible, has remained a popular opera on account of the beautiful Italian melody with which Verdi has clothed it. This famous duet is sung by the gypsy, Azucena, and her foster son, Manrico, in the prison where they are under sentence of death. As the curtain rises on the last act, Manrico is trying to comfort the gypsy with the assurance that they will soon be free and can return to their mountain home together. [*Lesson XXII, Part IV.*]

8097 *Miserere—"Il Trovatore"* Verdi

Few people who know and love the ever popular duet "*Miserere*" from Verdi's "*Il Trovatore*" know or care where it takes place in the opera. The scene

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is however the first part of the fourth act, the setting showing the exterior of the palace of Aliafero, where Manrico is now confined. Leonora, wishing to be near her lover, has found her way to the courtyard beneath his tower. The great "Miserere" is chanted by a chorus within the Castle, while the voices of Leonora in the Courtyard and her lover in the tower join in the mournful lament. [*Lesson XXII, Part IV.*]

H6447 *Rondino*

Vieuxtemps

Henri Vieuxtemps (1820-1881) was born and educated in Belgium, later going to France and Italy with De Beriot, who adopted the lad as his pupil and protégé. Through De Beriot's influence the youth met all the greatest musicians of the day. He began to compose at a very early age but had little time for composition in his later life because of his many strenuous concert tours. Yet, as a composer for his chosen instrument Vieuxtemps met with a greater success than has any master since Spohr. As a violin composer he has been compared to Meyerbeer of the opera school. He had, as did Meyerbeer, great melodic gifts and rare power of invention, but he always desired to produce a theatrical bombastic effect which often make his works appear more trivial than they really are. This *Rondino* gives the violinist an excellent opportunity to display his virtuosity. [*Lesson XX, Part III.*]

1155 *Staccato Caprice*

Vogrich

Max Wilhelm Karl Vogrich (1852-1916) was a Transylvanian pianist who travelled all over the world giving concerts. He made his first trip to America in company with the violinist Wilhelmj. Although Vogrich wrote a number of operas which were produced in Germany, he is known today chiefly because of his concert pieces for piano of which this *Caprice* is the most popular. [*Lesson VI, Part I.*]

20079 } 21251 } *Light Cavalry—Overture*

von Suppé

The opera for which this overture was written has been forgotten, but the overture itself, like that of the same composer's "Poet and Peasant," finds a frequent place on all band and orchestra concert programs. It begins with an imposing fanfare by trumpets and horns, soon taken up by the ensemble with the trombones prominent. This leads into the spirited cavalry charge, lead by trumpets and other brass. This galloping theme modulates into a slow movement, mostly in the minor, which suggests the lament for the dead who have fallen in battle. The cellos chiefly carry this beautiful melody, which is of a decided "Hungarian" in character. The galloping movement reappears, and is built up into an exultant climax, in which the note of victory is unmistakable. [*Lesson XIV, Part III.*]

68711 *Tarantella and Waltz—"Boccaccio"*

von Suppé

One of the most popular of the comic operas of the end of the nineteenth century was "Boccaccio," by Franz von Suppé, which was produced in Vienna, February 1, 1879. This story has for its hero a novelist and poet of Mediæval Florence. It recounts his adventures as the lover of Fiametta, who is known to him as the daughter of a simple grocer, but who is the daughter of the Duke of Tuscany. Another suitor of royal birth who does not love the maid is forced to sue for her hand. There are many complications which are all adjusted in the last act. [*Lesson XIX, Part IV.*]

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9398 *Overture—"Euryanthe"*

von Weber

Weber was commissioned to write his opera "Euryanthe" in 1822 by the director of the Theatre Au der Wien, Vienna. The libretto by the eccentric poetess Wilhelmina von Chezy was based on a mediæval romance of Count Adolar and his betrothed Euryanthe, who were betrayed through the intrigues of Lysiert and Eglantine. The first performance took place October 25, 1823, and the opera was a failure from the start. This was chiefly due to the absurd libretto. Today with the exception of the joyous and beautiful Overture and one or two arias, the score of "Euryanthe" has passed into oblivion.

The Overture which follows the regular "sonata" pattern opens with an impetuous theme in the strings. The second subject, taken from the love aria of Adolar is given by the wood-winds. The Free Fantasia begins with a mysterious *Largo* given by divided strings, which supposedly depicts Euryanthe kneeling in the crypt beside the tomb of her friend Emma; the development of themes is followed by the recapitulation. Here, however, the second subject is given by the first violins. A brilliant coda brings the Overture to its close.

[Lesson III, Part III.]

6705 *Overture—"Der Freischütz"*

von Weber

With his opera, "Der Freischütz" von Weber laid the foundation for the German Romantic Opera School. The legend, which is the basis of this story of "The Free-Shooter," is a very popular one in Germany, being practically the same as that of "Faust" and "The Flying Dutchman"—all being based on the same theme, that of the redeeming power of woman's love. Although von Weber has followed the general outline of the "sonata" form in this overture, he has also incorporated much of the melodic material of the opera.

The opening theme of the introduction is given by the French horns, and is the same melody which has become a popular church hymn; the main part of the overture is a *vivace* movement, with the orthodox contrasting subjects, and their usual working out and recapitulation. The coda is based on the second subject. [Lesson XVI, Part II; Lesson XII, Part III; Lesson VI, Part III; Lesson X, Part IV.]

6588 *Agatha's Prayer (Leise, leise, fromme Weise)*—"Der Freischütz"

von Weber

This lovely melody, which is first heard in the overture is sung by Agatha (Agnes) in Act II. As she goes to the window, the moonlight night suggests thoughts of her lover, Max and of his safety. Folding her hands in prayer, she asks Heaven's protection and guidance for them both. [Lesson X, Part IV.]

20525 *Hungarian Fantasia*

von Weber

This short composition is one of the few solo numbers ever written for bassoon. It not only shows to excellent advantage the tonal characteristics of the bassoon, but it is also a good example of a typical Hungarian composition, varying from the slow "lassu" to the spirited "friss." [Lesson XI, Part III.]

6643 } 1201 } *Invitation to the Walls*

von Weber

This well-known composition was written in the summer of 1814, and with a number of other brilliant compositions for piano it varied von Weber's labors upon his opera of "Der Freischütz." Hector Berlioz transcribed it for orchestra

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in 1819, and in 1896 Felix Weingartner rearranged it even more brilliantly for the modern symphonic orchestra. It is one of the most beautiful concert waltzes in the entire literature of music. [*Lesson XVI, Part II; Lesson XXI, Part III; Lesson XXVIII, Part III.*]

9122 *Overture—"Oberon"*

von Weber

After the great success of "Der Freischütz," with the production of which Weber had rightfully earned the title of "Founder of the German Romantic Opera," the composer was induced to write an opera for Covent Garden Theatre, London, and "Oberon," or "The Elf King's Oath" was the result. Here we find the elements of Romanticism most fully worked out, and with this opera Weber became the true creator of the fairies of Mendelssohn and the Rhine daughters of Wagner. The libretto of this opera is taken from the poem of Weiland, then very popular in Germany, which was founded on the old romance of Sir Huon of Bordeaux. It is upon this same romance that "A Midsummer-Night's Dream" is built. "Oberon" was first produced on April 12, 1826, under the direction of its composer, who was under contract to conduct the first twelve performances. Weber's health was in an alarming condition when he left Germany, and he had a strange presentiment that he had said a final farewell to his wife and family. He was found by his host, Sir George Smart, dead in his bed, on the morning of June 5th, a few days before the date set for his departure for Germany.

While listening to this sparkling Overture, one could scarcely imagine that it had been written by a man who was suffering from a fatal malady. The scene of the opera opens in Fairyland, where a bevy of fairies are watching the slumber of Oberon. The Fairy King has quarreled with Titania, and has vowed never to be reconciled to her until he shall find two lovers constant to each other through trial and temptation. These two lovers Puck finds in Sir Huon of Bordeaux and Rezia. Through many vicissitudes he leads them, but by the aid of a magic horn and their constancy, their troubles are finally over, and they bring happiness once more to Oberon and his queen. At the beginning of the Overture, the magic horn call is heard, followed by its echo; by its potent spell all the magic enchantments of Fairyland are conjured up. Then with a sudden crash, the first subject of the *Allegro con fuoco* commences with a rapid figure for the violins. The second subject, which is first given by the clarinet, to be later taken by the strings, is the melody of Sir Huon's love song. This is in turn followed by a third subject taken from Rezia's grand scene, "Ocean, Thou Mighty Monster"; a short free fantasia based largely on the second subject is followed by the recapitulation of the first and third subjects; and a short but brilliant coda brings the work to a conclusion.

[*Lesson XVI, Part II; Lesson XV, Part III; Lesson X, Part IV.*]

9158 *Huldigung's March*

Wagner

Wagner's great March of Homage was written in July, 1864, in honor of King Ludwig II of Bavaria, who through his enthusiasm for Wagner's music gave up his wealth, his crown, and his life. Originally this march was written for military band and in this form it was played October 5, 1864, as a Serenade for Ludwig at his castle Hohenschwangau. In 1866, Wagner started to score the march for orchestra, but this work was finished by Joachim Raff. [*Lesson XIX, Part III.*] (*Optional.*)

6547 *Overture—"The Flying Dutchman"*

Wagner

While writing "Rienzi" Wagner realized the false standards and absurd unrealities of the French Grand Opera and in his next work "The Flying Dutch-

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man" he attempted to bring forth a dramatic expression in music. "The Flying Dutchman" is based on an old legend sometimes called the "Wandering Jew of the Sea" which tells of a phantom ship with blood red sails, whose captain is cursed and must follow the seas forever, until he shall find a maiden who will be faithful to him even in death, then he will be redeemed. Each seven years he is allowed to land to look for this wife, but as each maiden proves unfaithful he is soon again on the seas.

Wagner first heard this story on a stormy sea voyage he made while going from Riga to London. This opera was first produced in Dresden in 1843. The Overture opens with a stormy passage for strings which is followed by a second theme for wood-winds depicting the love of Senta. This theme is later used as the motive of redemption. The Overture develops into a stormy passage which is descriptive not only of the storms on the sea, but also of the tempest tossed soul of the Dutchman. This overture well expresses the great change which came in Wagner's writing at this time. He tells us that "from this moment my career began as a poet." [*Lesson II, Part III; Lesson XVI, Part IV.*]

7117 *Spinning Chorus—"The Flying Dutchman"*

Wagner

This chorus, which was the first part of "The Flying Dutchman" to be written by the composer, occurs in the second act of the opera. The scene opens in Daland's home. His daughter, Senta, and her friends are spinning under the direction of Dame Mary. Senta, however, often sits lost in dreamy contemplation of the portrait of the Dutchman which hangs upon the wall. The merry whirring of the wheels provides a most unique and pleasing rhythmic background. The sinister motive, which later typifies the tragedy of the Dutchman, seems to indicate that Senta already has felt the force of his fate and longs to be his redeemer. [*Lesson XVI, Part IV.*]

6577 *Senta's Ballad (Traft ihr das Schiff!—"Flying Dutchman"*

Wagner

This great dramatic soprano aria is sung during the opening scene of the second act of Wagner's opera, "The Flying Dutchman." The scene shows a room in Daland's house, where the maidens with Senta and her nurse, Mary, are busily spinning. Senta alone is idle and is gazing on a picture of the Flying Dutchman which hangs upon the wall. As the maidens taunt her, Senta, as though under a magic spell, arises and sings:

"Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe! Yo-ho-hoe!
Saw ye the ship on the raging deep
Blood-red the canvas, black the mast?
On board unceasing watch doth keep
The vessel's master pale and ghost!
Hui! How roars the wind! Yo-ho-hoe! Yo-ho-hoe!
Hui! How bends the mast! Yo-ho-hoe! Yo-ho-hoe!
Hui! How like an arrow she flies
Without aim, without goal, without rest!"

(She gazes at the portrait with growing excitement.)

"Yet can the spectre seaman
Be freed from the curse infernal,
Find he a woman on earth
Who'll pledge him her love eternal.
Ah! that the unhappy man may find her
Pray that Heaven may soon
In pity grant him this boon!"

[*Lesson IV, Part I; Lesson XXII, Part II; Lesson XVI, Part IV.*]

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6791 *Prelude, Act I (Vorspiel)*—"Lohengrin"

Wagner

It was with "Lohengrin" that Wagner first used the overture to prepare the audience for the action of the scene which was to follow, so he deliberately departed here from the use of the orthodox form of overture, and in this Vorspiel tells of the descent of the Holy Grail, as it was brought by the angels and delivered into the hands of the holy Titirel, who built for its shrine the Castle of Montsalvat. One writer has said that this Vorspiel is "a mighty web of sound woven on the single theme of the Holy Grail." The motive is heard at first softly in the highest register of the divided violins; it is taken up by the deeper strings, and, gradually increasing in volume until it is finally loudly intoned *fortissimo* by the trombones; then as silently the theme dies away with a long diminuendo to the high tones of the strings again.

"To the enraptured look of the highest, celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic, fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who from the lowest depths of his palpitating heart feels himself wonderfully urged to holy emotions. Imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing and the angelic host vanishes in the glorious light of Heaven's blue sky, as before it thence came down." [*Lesson II, Part III; Lesson III, Part III; Lesson XVI, Part III.*]

6831 *Elsa's Dream*—"Lohengrin"

Wagner

This beautiful aria for soprano occurs in the first act of "Lohengrin." King Henry has called before him the Court of Brabant, and Elsa is told that she must answer the charges of murdering her brother, brought against her by Frederick von Telramund. In this aria Elsa describes the dream Knight whom Heaven is sending as her deliverer. [*Lesson XVI, Part IV.*] (*Optional.*)

9017 *Swan Chorus*—"Lohengrin"

Wagner

The Swan Chorus, as it is commonly called, occurs in the first act of "Lohengrin." The scene shows the King's "Judgment Seat" beneath the huge oak, in the meadow on the banks of the Scheldt. Elsa, in answer to her accusers has told of the vision of a Knight who will come to deliver her, and has prayed to God to send him in her great hour of need. Suddenly a tiny boat guided by a swan is seen approaching. All cry with joy: "See—look—a marvel. Her deliverer comes." [*Lesson XVI, Part IV.*]

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1274 *King's Prayer*—"Lohengrin"

Wagner

This great aria for basso occurs in the first act of Wagner's "Lohengrin." The scene shows King Henry's judgment court, on the banks of the River Scheldt, above Antwerp. The Swan Knight appears in defense of the accused Elsa and offers to fight against her accuser, Telramund. Before the duel takes place the king arises and calls upon heaven to be the true judge between the combatants. Note the accompaniment in the brasses. [*Lesson XIII, Part III; Lesson XVI, Part IV.*]

9017 *Procession to the Cathedral*—"Lohengrin"

Wagner

This great processional is one of the most imposing choral marches ever written. It occurs at the end of the second act of Wagner's opera, "Lohengrin." Elsa and her ladies march down the long outer staircase of the Kementate, cross the courtyard of the Palace and enter the chapel where the marriage of the Princess to the Swan Knight, Lohengrin, is consummated. [*Lesson XVI, Part IV.*] (*Optional.*)

9005 *Introduction to the Third Act*—"Lohengrin"

Wagner

The ever-popular Introduction to the Third Act of Lohengrin is the beautiful wedding music which is followed by the Bridal Chorus. The joyous trumpet calls and brilliant use of the trombones and cymbals well portray a mediæval marriage ceremony. The middle portion is of a more tender character, after which the brilliant opening theme is again heard. This dies away as the curtain rises disclosing the bridal chamber. The familiar march theme of the Bridal Chorus now occurs as the procession enters leading Elsa and Lohengrin. [*Lesson XVI, Part IV.*] (*Optional.*)

9005 *Bridal Chorus*—"Lohengrin"

Wagner

This well-known chorus from "Lohengrin," usually heard at wedding ceremonies, is sung at the beginning of the third act of "Lohengrin" by the bridal procession of Lohengrin and Elsa, as they lead the Swan Knight and his bride to the nuptial chamber. [*Lesson VI, Part I; Lesson XVI, Part IV.*] (*Optional.*)

6631 *Lohengrin's Narrative*—"Lohengrin"

Wagner

It is in this narrative, sung in the finale of Wagner's "Lohengrin," that the Swan Knight discloses his true name and dwelling place. Then the swan boat appears, and releasing Elsa's brother from the fatal spell of Ortrud, which had changed him into a swan, Lohengrin delivers the boy to Elsa's arms. She falls senseless on the shore, from which the boat, now guided by a dove, draws Lohengrin away to his distant home on Montsalvat. [*Lesson XXII, Part II; Lesson XVI, Part IV.*]

6651 *Overture*—"Die Meistersinger"

Wagner

The opera "The Mastersingers of Nuremberg" was planned by Wagner in 1845 soon after he had finished "Tannhäuser." His study of the Minnesingers of the Warburg had led him to become acquainted with their celebrated followers among the common people the mastersingers. The idea of using Hans Sachs as the hero of an opera, which should be a satire on music critics, also made a great appeal to the composer. It was not until 1861-62 that serious work was begun on the poem. The opera itself was completed at Triebchen in 1867. The following year the first performance took place in Munich before an audience comprising the greatest critics

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and musicians of the world. Seated in the Royal Box with King Ludwig of Bavaria, Wagner witnessed the great success of his work. The prelude or overture opens with the grandiose, pompous theme descriptive of the mastersingers. A tender love theme given by the clarinet and flute suggests the romance of Walther and Eva, but it is soon supplanted by the march theme of the masters, given by the wind forces of the orchestra. This theme is the one heard in the opera when the banner of King David is carried in the procession of the guilds. There is considerable working over of this subject, after which the beautiful melody of Walther's "Prize Song" is heard in the violins. The passionate intensity of this theme is interrupted by the march now played staccato by the wood-winds, and given a satirical, humorous development. Then the brasses burst forth with the great march theme and at the close there is a remarkable contrapuntal combination of the March, the Banner, and the Love themes leading to a closing statement of the opening theme of the March. [*Lesson XXIX, Part III; Lesson XVIII, Part IV.*]

9160 *Kirchenchor (Church Scene) Act I—"Die Meistersinger"* Wagner

Eva, daughter of Pogner, the goldsmith, has planned a secret meeting with Walther, after the service in St. Catherine's Church, Nuremberg. The curtain rises upon the interior of the church, as the congregation sings this beautiful chorale, while the orchestra expresses the love of Walther and Eva, through the "Singer," "Call of Spring" and "Love" motives. [*Lesson XXII, Part II; Lesson I, Part IV; Lesson XVIII, Part IV.*]

9060 *Dance of the Apprentices—"Die Meistersinger"* Wagner

The last scene of Wagner's great comic opera is a meadow on the banks of the river Pegnitz, where the annual festival of St. John is in progress. Here the trial of song is to take place which is to decide whom Eva will wed. Stands have been erected for the various trades guilds, and for the Mastersingers. They enter, after a fanfare of trumpets, and with appropriate melodies which designate their trades. During this colorful scene a boatload of maidens arrive from a neighboring town. This creates a stir amongst the apprentices, who begin a characteristic dance, announced by the strings in strongly accented triplets, and later taken up by the glockenspiel. This quaint little waltz is built of alternate stanzas of seven and nine bars, which add much to the comic effect. As the dance ends, the trumpet announces the Mastersingers theme, for their august procession now approaches to the accompaniment of the melody made familiar in the overture to the opera. [*Lesson XVIII, Part III; Lesson XXIX, Part III.*]

9160 *Chorus—Wach auf, es naht gen der Tag—Act III—
"Die Meistersinger"*

Wagner

After the Mastersingers have entered, and all have taken their places, with Eva in the seat of honor, the apprentices call for silence, and Hans Sachs, the cobbler-poet, rises to address them. The crowd greets him, their most popular fellow-townsmen, with enthusiasm, singing the magnificent choral "Wach auf," the words of which Wagner tells us were actually written by Hans Sachs in honor of Luther and the Reformation:

Awake! draws nigh the break of day;
I hear upon the hawthorn spray
A bonny little nightingale:
His voice resounds o'er hill and dale.
The night descends on western sky,

And from the east the morn draws nigh,
With rosy warmth, the flush of day
Breaks thru the cloud-banks, dull and
grev.
All hail! Nuremberg's darling, Hans
Sachs!

[*Lesson XXII, Part II; Lesson XVIII, Part IV.*]

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6620 *Walther's Prize Song*—"Die Meistersinger"

Wagner

The great prize song of "Die Meistersinger" was written by Wagner while in Paris, an exile from his native land. It is the most popular aria from Wagner's one comic opera, which tells of the customs and manners of the Mastersingers of Nürnberg in the sixteenth century. In the last act of the opera takes place the song contest, which occurs on the banks of the river Pegnitz, outside of the town of Nürnberg. By the singing of this song, the young Walther von Stolzing wins the contest and the hand of Eva, the maiden he loves. [*Lesson XVIII, Part IV.*]

9285 *Final Scene*—"Die Meistersinger"

Wagner

Walther wins the prize, but is not very enthusiastic over the offer of the Mastersingers to make him a Master, as he despises their pedantry. But Hans Sachs reminds him that in the hands of the Masters, Germany's art of song has been kept alive, and warns all that the German Masters of Song must be honored, or else art will perish. In the choral finale which concludes the opera, the people repeat Sachs' warning, as they acclaim him a true Mastersinger. Eva takes the wreath from Walther's head and places it on Hans Sachs, who in turn hangs a chain of gold round Walther's neck. Walther and Eva embrace the kindly man whose knowledge and sympathy have happily united them. [*Lesson XVIII, Part IV.*]

6498, 6499 *Prelude*—"Parsifal"

Wagner

"Parsifal" was completed in 1879 and first produced at Bayreuth in 1882, it being Wagner's original intention that this "holy work" should never be heard except under the ideal conditions prevailing at the Festival Play House of Bayreuth. The subject of this work is taken from the Grail legends of Wolfram von Eschenbach, to whom Wagner was also indebted for the legendary stories on which "Lohengrin" is founded.

As this prelude is used by Wagner to prepare the minds of his audience for the greatest and most solemn stage picture of a religious celebration, it is but natural that the music should be of rare mystic beauty. We hear first the theme of the last supper or "Eucharist" motif intoned solemnly by the brasses and repeated with arpeggio accompaniments from the strings. This theme is one of the principal elements heard throughout the entire work and is utilized to signify the sacredness of the Knights of the Grail. This motif is followed by that of the Grail itself, which was taken from the famous "Amen" chant sung in the Dresden Cathedral. This theme is used in "Lohengrin." This is followed by the motif of Faith stated by the brasses with such purpose as to leave little doubt of the triumphant belief of the Grail Knights in the Divine power of the Grail. After a passage on the drums followed by a tremolo by the strings the Eucharist motif is again heard followed by the theme of the sacred spear and another brief development of the Eucharist motif. (Students should hear these motifs on the piano that they may instantly recognize them when heard on the record.)

[*Lesson XXII, Part II; Lesson XXIX, Part III.*]

II74406 *Amfortas' Prayer*—"Parsifal"

Wagner

This scene follows the "Procession of Knights," and occurs in the third act of "Parsifal." The wretched King Amfortas has for many years refused to uncover the Grail, but the knights have demanded that on this Good Friday the sacred feast shall once more be celebrated. To the hall of the Grail they bring

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the suffering king, and as his train enter they pass the funeral procession of Amfortas' father, King Titurel. Raising himself on his couch, Amfortas turns to the bier and cries in anguish:

My father! highest venerated hero!
Oh! thou who doth in heavenly heights
Behold the Saviour

* * * * *

Beg him to release me from this life, and grant me death!

[Lesson XVII, Part IV.]

6499 } *Good Friday Spell—"Parsifal"*
6500 }

Wagner

This exquisite scene occurs in the third and last act of Wagner's "Parsifal." It is Good Friday Morn, and on this holy day the Grail is to be once more uncovered. Gurnemanz, the faithful servant of the Grail, has been for long a hermit of the woods. He comes from his hut and hearing moaning in the briars he finds there Kundry, who for many years has been absent from the domain of the Grail. She comes forward now in the guise of a penitent, her one desire being to serve the Grail. They see a knight approaching in black armor carrying a shield and spear. Gurnemanz reproaches him for being armed "on this most Holy Day, when our Lord bare of defence laid down his life for us." Without a word the strange knight places the spear in the ground, puts his armour before it and kneels in prayer. Gurnemanz watching him then recognizes him as the boy whom he in anger had thrust forth from the Grail Castle many years before. He sees also that the Knight is possessed of the Holy spear. And then Parsifal, for it is he in truth, tells them of his adventures and experiences in Klingsor's magic garden, and of his search for the Grail castle, and that he has returned so that he may give the spear to its rightful owners.

Kundry washes his feet, drying them with her flowing hair, as Gurnemanz anoints Parsifal's head with holy oil and proclaims him the chosen one of the Grail. Now as they look on the fields lying below the castle of the Grail, a new radiance seems to have come upon the world. Parsifal takes water from the spring and baptizes the repentant Kundry, while Gurnemanz tells them that the beauty of nature found everywhere on Good Friday morn is but the expression of the entire world, thus showing its gratitude to the Heavenly redeemer.

[Lesson XXII, Part II; Lesson XXIX, Part III; Lesson XVIII, Part IV.]

6624 } *Overture—"Rienzi"*
6625 }

Wagner

The first opera by Wagner which met with success was "Rienzi" produced in Dresden in 1842. The overture to this work follows the conventional type of the operatic overture of that day, being developed from themes taken from the opera. This form of overture Wagner later discarded in favor of the Preludes or mood pictures which were designed to prepare the audience for the action that was to follow.

The Overture to Rienzi opens with a trumpet call, which in the opera is the signal of the revolt of the people. A beautiful development of Rienzi's great prayer follows. Other prominent themes used are the spirited theme of the finale from the first act, the Roman war-cry which the brasses shout forth in unison, and the great chorus of greeting to Rienzi, which is taken from the second act of the opera. [Lesson XXII, Part II; Lesson XXIX, Part III; Lesson XVI, Part IV.]

Analyses

—' Procession of the Knights—"Parsifal"'

Wagner

This beautiful orchestral excerpt takes place in the third act of Wagner's opera, "Parsifal." The aged Gurnemanz recognizes in the strange knight who appears at his hut on Good Friday morn, the heaven-sent deliverer, Parsifal. The knight is anointed as the King of the Grail, and robed in the sacred garments. The bells ring out and Parsifal, with Gurnemanz and Kundry, goes toward the Grail Castle, high on the mountain above them. As the wonderful scene unfolds, we follow them up over the rocky heights into the castle where the knights are gathering. This music, the procession of the knights, is one of the greatest religious compositions which has ever been conceived. [*Lesson XVIII, Part III; Lesson XVIII, Part IV.*]

6624 } Overture—"Rienzi" 6625 }

Wagner

The Overture to "Rienzi" is in the conventional operatic overture form, being developed from the themes of the opera in such a fashion as to serve as an epitome of the entire work. Opening with a sustained introduction which makes use of the famous "prayer theme" as typical of the religious character of Rienzi, the "trumpet theme" is heard in contrast, as typical of "Rienzi the hero." These two ideas take the place of the regulation first and second subjects in the Overture proper (*Allegro energico*) and in the "working out," reaching a triumphant ending with the recapitulation and a stirring use of the "trumpet theme" in the coda ending. [*Lesson XXII, Part II; Lesson XXIX, Part III; Lesson XVI, Part IV.*]

9109 Entrance of the Gods Into Walhalla—"The Rhinegold"'

Wagner

This first part of Wagner's great tetralogy "The Ring of the Nibelungs," tells the story of the magic gold which holds the power of the world, and which is safely hidden in the River Rhine, and guarded by three beautiful Rhine maidens. This gold is taken from them by the dwarf Alberich, who in the secret underworld of Nibelheim forges a magic ring which gives the wearer the power of the world, and a tarnhelmet or cap with which the wearer may instantly be changed to any shape he desires.

Wotan, the father of the Gods, has pledged the Goddess Freia to the giants in return for their having built for him the castle Walhalla on the heights. In searching for a substitute for Freia to be given to the giants, Wotan hears of the gold. Wotan and Loki the god of fire go to Nibelheim, and through strategy gain the gold from Alberich, and the ugly dwarf curses the gold, and declares that hereafter it will bring only death and destruction to its owner.

In the last scene the gods have gathered together on the mountain side and the Nibelungen dwarfs have brought up the gold. A screen is made of this gold and behind it Freia stands, for she is so beautiful that the giants refuse to give her up, if they can see even a glimmer of her bright eyes. They force Wotan to give them the tarnhelmet and finally the ring itself. Then in the quarrel which ensues over who shall have the ring, Fafner the giant, kills his brother. He takes the gold away and by means of the tarnhelmet, changes himself into an ugly dragon and hides in a cave guarding the gold.

The gods are happy to have Freia again, their new castle high in the clouds awaits them, but they are all oppressed by the tragedy they have just witnessed. To clear the atmosphere Wotan orders Thor to strike on the rock with his hammer,

* In preparation.

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and to invoke a thunder storm. A terrific storm at once arises, then from out of the darkened sky breaks a glorious rainbow which arches like a bridge up to Walhalla. Over this rainbow bridge march the gods and goddesses to their new abode. Majestically they move to the strain of this great dramatic march which is based on the Wotan and Walhalla motives. From below the wailing voices of the Rhine maidens can be heard mourning the loss of their gold, and begging Wotan to restore it to them. [*Lesson XXII, Part II; Lesson XVII, Part IV.*]

H904 *Ho-ya-to-ho—"Die Walküre" (The Valkyrie)*

Wagner

The magnificent battle-cry of the Valkyrie maidens is heard several times during the action of Wagner's "Die Walküre." It is first given in its entirety by Brünnhilde during the first scene of the second act. Wotan has commanded his favorite daughter, Brünnhilde, to ride to the conflict between Hunding and Siegmund, and to protect the Volsung in the struggle. As she leaves her father and climbs upward over the rocks, the battle-cry of the Valkyries is heard. [*Lesson XVII, Part IV.*]

9163 *Ride of the Valkyries—"The Valkyrie"*

Wagner

This famous excerpt from Wagner's "Ring of the Nibelungs" is the introduction to the third act of Wagner's "Die Walküre." This great tone picture of the ride of the war-like Valkyrie maidens through the air serves to prepare the audience for the scene on the Valkyrie rock, where the sisters on their winged steeds await the arrival of Brünnhilde, with Sieglinde on her saddle bow. This is one of the greatest examples in all orchestral literature which shows the pure tones of the entire string section. [*Lesson II, Part III.*]

H904 *Fly Then Swiftly—"The Valkyrie"*

Wagner

This remarkable aria occurs in the beginning of the third act of Wagner's "The Valkyrie." Brünnhilde has brought the fainting Sieglinde to the Valkyrie rock, but her sisters tell her that Wotan is following after them so Brünnhilde bids the broken hearted Sieglinde to fly swiftly to the forest and hide herself. She gives her the pieces of Siegmund's broken sword and tells her to guard them safely for the son, Siegfried, who is to be born to her will be the world's greatest hero; and he shall inherit his father's sword.

In the music one hears for the first time the Siegfried motive woven with that of the love of the Volsungs, the heroism of the Volsungs, and the motive of the sword. [*Lesson XVII, Part IV.*]

68863 *Wotan's Farewell—"The Valkyrie"*

Wagner

Wagner once said that the saddest music he ever wrote was the last scene of "The Valkyrie," where Wotan says farewell to his beloved daughter, Brünnhilde. As a punishment for disobeying him, and for guarding Siegmund in the conflict, Wotan decrees that Brünnhilde shall become mortal. He will put her into a deep sleep, and whoever shall awaken her shall claim her for his mortal bride. No more may she enter Walhalla. Brünnhilde then begs him to grant her request that only a fearless hero shall find her. [*Lesson XII, Part II.*]

9006 *Magic Fire Scene—"The Valkyrie"*

Wagner

"The Valkyrie" is the second opera in Wagner's "Ring of the Nibelungs," the cycle of four great operas based on the Norse Sagas. It tells the story of the Walküre maiden, Brünnhilde, who because of her disobedience to the command of her

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father, Wotan, is sentenced by him to be put into a deep sleep from which she shall be awakened by a mortal. It is the Norse version of the story of "The Sleeping Beauty." Fearful that some one who is not a real hero may be the mortal who might awaken her, Brünnhilde asks her father to surround her sleeping place with a wall of fire so that only a hero who knows no fear shall approach her couch. Wotan grants her request, strikes with his spear upon the rock and calls upon Loki, the God of Fire, to bring his flames and surround the sleeping goddess. The flames grow higher and higher until Brünnhilde is entirely surrounded with a red wall of fire.

This is one of the greatest tone pictures in the realm of musical literature. [*Lesson XXII, Part II; Lesson VII, Part III; Lesson XVIII, Part III; Lesson XIX, Part III; Lesson XVII, Part IV.*]

———* *Siegfried's Horn Call*

Wagner

There never was a more beautiful theme written for the French horn than the joyous horn call of that happy, fearless child of the woods, the boy Siegfried, whose history is narrated by Wagner in "The Ring of the Nibelungs." It is first heard in the opening of "Siegfried" and is used constantly throughout the opera always as the motive associated with the hero. It is also heard in the same connection in "Die Götterdämmerung." [*Lesson XV, Part III; Lesson XVII, Part IV.*]

II6436 { *Invocation of Erda—"Siegfried"* *Awakening of Brünnhilde—"Siegfried"* }

Wagner

The third act of "Siegfried" opens with a scene at the foot of Brünnhilde's rock. Hero Wotan aware that the hero Siegfried guided by the bird is ascending the mountain, has come to take counsel from the Earth Mother Erda. He awakens her and begs for help, but she tells him to prepare for the downfall of the gods and disappears. Wotan hears the impetuous horn call of the ascending hero. He tries to stop the youth with his spear, but Siegfried's sword crashes it asunder as the hero mounts upward through the flames to the sleeping place of the Valkyrie maiden. As he removes Brünnhilde's armor and gazes for the first time on a woman's face, the fearless hero for the first time knows fear. But he gently gives her an awakening kiss as the love music swells and rises from the full orchestra. Brünnhilde awakens from her long slumber and hails the world with joy as she greets with passion the fearless hero who has awakened her to earthly happiness. [*Lesson XVII, Part IV.*]

9007 *Siegfried's Rhine Journey—"The Twilight of the Gods"*

Wagner

This beautiful orchestral excerpt is the interlude between the prelude to the first act of the music drama and the act itself. Siegfried has taken farewell of Brünnhilde and now goes forth as a true hero should in search of adventure. Brünnhilde has endowed him with her wisdom, she has given him her helmet and shield and her horse Grane. In return he has given her the fateful ring of the Nibelungs. Brünnhilde from her rocky cliff waves an adieu as Siegfried makes his way down the Rhine. We hear the horn call of Siegfried, and the brilliant motive of Siegfried, the hero, blending in with the graceful melodies which depict the Rhine maidens and the motives of the Rhinegold and the Ring. This is one of the most beautiful of any of the Wagner orchestral numbers. [*Lesson XV, Part III; Lesson XVII, Part IV.*]

* In preparation.

Analyses

9049 *Siegfried's Death March*—"The Twilight of the Gods"

Wagner

This wonderful death march occurs as the musical interlude between the two scenes in the last act of Wagner's finale to "The Ring of the Nibelungs." After the treacherous murder of Siegfried by Hagen, the men at the command of King Gunther carry on their shields the body of the hero back to the Hall of the Gibichungs. The sun has set and twilight darkens to night, a dense fog covers over the Rhine, and by means of this music, one is carried by Wagner on, on, to the castle by the Rhine, where Gutrune and Brünnhilde are awaiting the return of the hunters. In this mighty march Wagner has epitomized the life of his hero in tones of grandeur and strength. Those motives associated with Siegfried's past life are heard, but all are here woven into a polyphonic web of tone, which makes this "the greatest funeral oration in all musical literature."

One by one, yet tragically interrupted by the motive of "Death," the themes are heard, which tell of the struggle of the Volsung hero against the fate which ultimately and surely is to crush the strength of the gods. The "Heroism" and "Love of the Volsungs" play an important part in the opening of this tragic poem of death. The gleaming "Sword," followed by "Siegfried, the Guardian of the Sword," are the two motives next heard, leading to the "Horn Call," now so subtly metamorphosed that it assumes great and heroic importance. Woven with this is the "Love Motive," the whole resolving into the motive of "the Ring" as the movement ends with the "Death" chords with which it began. [*Lesson XVII, Part III; Lesson XIX, Part III; Lesson XXIX, Part III; Lesson XVII, Part IV.*]

6625 *Closing Scene*—"The Twilight of the Gods"

Wagner

After Siegfried's treacherous death at the traitorous hand of Hagen, Gunther and his men reverently bear the body of the hero back to the Hall of the Gibichungs. The last scene of the final portion of the great "Ring of the Nibelungs" takes place here. Brünnhilde and Gutrune are awaiting the return of the hunters, and when the men bear in the dead Siegfried, Gutrune is about to throw herself on the body when she is drawn back by her brother who tells her the truth of Hagen's deceit. Hagen attempts to take the ring from Siegfried's finger, but Gunther intervenes and is slain beside Siegfried, while poor Gutrune falls prostrate over his body. Hagen again attempts to take the ring, but as Siegfried's dead hand raises in a gesture, all shrink back in horror. Brünnhilde now takes command of the situation. She orders a great funeral pyre to be built and the hero's body placed upon it. She takes the ring from his finger and holding it in one hand she mounts her horse, Grane, and rides into the blazing funeral pyre to die with Siegfried. She tosses a burning brand toward Walhalla and the destruction of the home of the gods begins. The ring purified by fire she restores to the Rhine maidens. The Rhine overflows its banks and the Gibichungs castle is no more. Hagen plunges into the river in a last attempt to regain the ring but is dragged beneath the waves by the Rhine daughters and is drowned. Gloating they hold aloft the ring which loving sacrifice has again restored to them. While above, the burning Walhalla shows that the downfall of the gods has come. You will hear in this music many of the motives heard in the entire "Ring of the Nibelungs." Particularly noticeable are the "Walhalla," "Fire," "Siegfried the Hero," "Ring," "Brünnhilde's Love Theme," the "Valkyrie Cry" and the "Rhine." [*Lesson XXII, Part II; Lesson XVII, Part IV.*]

Analyses

9059 } Overture—Parts I, II and III—"Tannhäuser"
9060 }

Wagner

As the best description of the most popular of Wagner's compositions, the Overture to "Tannhäuser," we quote the composer's own words:

"At the commencement the orchestra represents the song of pilgrims, which as it approaches grows louder and louder and at length recedes. It is twilight. As night comes on magical phenomena present themselves. A roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance. These are the seductive, magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desires. Attracted by these enticing phenomena, a tall and stately figure appears; it is Tannhäuser, the Minnesinger. Proudly, exulting, he trolls forth his jubilant love song as if to challenge the wanton, magic crew to turn their attention to himself. Wild shouts respond to his call, the roseate clouds surround him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural power of vision, he perceives in the dim, seductive light spread out before him an unspeakably lovely female figure; he hears a voice, which with its tremulous sweetness sounds like the call of sirens promising to the brave the fulfillment of his wildest wishes. It is Venus herself whom he sees before him. He is drawn into the presence of the goddess and with the highest rapture raises a song in her praise. As if in response to his magical call, the wonder of the Venusberg is revealed to him in its fullest brightness. Boisterous shouts of wild delight re-echo on every side. Bacchantes rush hither and thither in their drunken revels, and, dragging Tannhäuser into their giddy dance, deliver him over to the goddess, who carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and the commotion ceases. A voluptuous, plaintive, whirring sound now stirs the air and a horrible murmur pervades the spot where the enrapturing, profane, magic spell has shown itself and which now again is overshadowed by darkness. Day at length begins to dawn and the song of the pilgrims is heard in the distance. As their song draws nearer and day succeeds to light, that whirring and murmuring in the air, which but just now sounded like the horrible wail of the damned, gives way to more joyful strains; till at last when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that live salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us Tannhäuser's release from the curse of the unholiness of the Venusberg. Thus all the pulse of life palpitates and leaps for joy in this song of deliverance, and the two divided elements, spirit and mind, God and Nature, embrace each other in the holy uniting kiss of love." [Lesson IV, Part III; Lesson XII, Part III; Lesson XIII, Part III; Lesson XVI, Part III; Lesson XVIII, Part III.]

6831 O Hall of Song—"Tannhäuser"

Wagner

This great aria for dramatic soprano is sung by Elizabeth at the opening of the second act of Wagner's opera, "Tannhäuser." The scene takes place in the famous "minstrel hall" of the castle. Elizabeth has heard of the return of Tannhäuser and is overjoyed that she is so soon to see him. She comes to the famous hall, and, in a rapturous song, hails the memories of the minstrels' former triumphs, in other contests, held in this famous place. [Lesson XVI, Part IV.]

Analysis

9027 } *Bacchanale*—"Tannhäuser"
9028 }

Wagner

When "Tannhäuser" was first produced in Dresden, October 19, 1845, there was between the overture and the scene between Venus and Tannhäuser, which opens the first act, a *Bacchanale*. But when Wagner rewrote the work for the Paris performance in March, 1861, he remodelled the overture putting the *Bacchanale* into it as an ending and leading directly into a much elaborated *Venusberg* scene. The stage represents the interior of the *Venusberg* where the goddess surrounded by her sirens and naiads is reclining on a sumptuous couch—Tannhäuser with his harp kneels beside her, the nymphs, *bacchantes*, satyrs and fauns dance about them to the accompaniment of this remarkable ballet music. Notice the use of the *tambourine*. [*Lesson XVII, Part III.*]

6694 *Elizabeth's Prayer*—"Tannhäuser"

Wagner

This beautiful soprano aria is sung by Elizabeth in the beginning of the third act of the opera "Tannhäuser." The scene shows a wayside shrine in a valley which stretches up toward the Wartburg Castle. Elizabeth and the faithful Wolfram are awaiting the return of the pilgrims from Rome, hoping that a redeemed Tannhäuser will be among them. As the first band of returned penitents passes and Elizabeth sees that Tannhäuser is not with them, she falls on her knees before the shrine and prays to the Virgin for aid:

"Oh, Blessed Virgin, hear my prayer
Thou Star of Glory, look on me!
Here in the dust I bend before Thee
Now from this earth, oh set me free."

[*Lesson XVI, Part IV.*]

20127 *Pilgrims' Chorus*—"Tannhäuser"

Wagner

This great Pilgrims' Chorus from "Tannhäuser" occurs in the last act of Wagner's opera. The pilgrims have completed their penitential journey to Rome, and once more see their native land, which they greet with joy. [*Lesson V, Part I.*]

1274 *Wolfram's Aria*—*Song to the Evening Star*—"Tannhäuser"

Wagner

This ever-popular aria for baritone in its rightful place in opera is taken from the third act of Wagner's "Tannhäuser." The faithful Wolfram has watched with Elizabeth the return of the pilgrims at sunset. After her appeal to the Virgin, she turns and climbs the rocky path up to the Wartburg Castle. Wolfram watches her retreating form, and then, taking his minstrel harp, he sings this air. [*Lesson XXII, Part II; Lesson XVI, Part IV.*]

6577 *Traume*

Wagner

This wonderful song is one of the few left the world by the immortal composer of music drama, Richard Wagner. It was written in 1857, in Zurich, Switzerland, where Wagner was then living. The words which inspired the song were written by Mathilde Wesendonck, the friend to whom Wagner poured out his heart, and who was in reality the inspiration of his mighty opera "Tristan and Isolde." "Träume," which Wagner called "A Study for Tristan and Isolde," is based on the love melody heard in the second act of the opera. The text begins, "Tell me what these dreams of wonder all my soul in bond enchaining." This song is rightly considered one of Wagner's greatest creations. [*Lesson XXII, Part II.*]

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6585 *Prelude*—"Tristan and Isolde"

Wagner

The greatest love story ever penned is that which Wagner took from the old Minnesinger legend of Gottfried von Strassburg, and gave to the world in 1865 as "Tristan and Isolde." The prelude to this work is cast in much the same mould as "Lohengrin"; beginning softly, it is developed through a long crescendo to a fortissimo climax, and then slowly dies away again. The whole work is woven on the themes of "Tristan" and "Isolde," in which are combined the motives of the "Glance," the "Magic Casket," the "Love Potion" and the "Deliverance by Death." Wagner's own description of the Prelude is the best analysis of this great work:

"A primitive, old love-poem which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love-potion, which in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains: longing—longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?" [*Lesson XXIX, Part III; Lesson XVIII, Part IV.*]

9265 *Opening of Act III*—"Tristan and Isolde"

Wagner

As Act III opens, the wounded Tristan lies on a couch in the garden of his castle in Brittany, whither he has been carried by the faithful Kurwenal, who is now guarding over him. There is a general feeling of desolation and despair, as a shepherd's pipe (English Horn) is heard in a sad motive which has been called "The Lay of Sorrow." Tristan, through whose feverish brain are passing the events of his life, now awakes, and yearning for Isolde, asks if the ship that is bringing her is in sight. The same mournful strain on the English Horn gives the negative response. Tristan bids Kurwenal ascend the watch tower that he may better see the sail on the horizon. Soon a new and more joyful strain is heard from the Shepherd's pipe, which is the signal that the ship has been sighted, and that Isolde will soon arrive. [*Lesson X, Part III; Lesson XVIII, Part IV.*]

1169 *Liebestod*—"Tristan and Isolde"

Wagner

The name of "Isolde's Liebestod" (or Love Death) was given to the closing scene of the music drama, "Tristan and Isolde," by Franz Liszt. The

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scene takes place in the courtyard of Tristan's castle in Brittany, where Kurnenal has taken the wounded Tristan. Overcome with the excitement and joy of again seeing Isolde, Tristan tears open his wound and dies in her arms just as the shouting of the men proclaim the arrival of the boat of King Mark. The king, with Brangane and several of the knights, enters to tell Tristan he is forgiven and is to return to Cornwall. Isolde then raises herself and sings her last farewell to her lover as she expires on his dead body. This "Love Death" is woven of the themes of the great love scene heard in the second act of the opera, ending with the great motif of "Deliverance by Death." [*Lesson XXII, Part II; Lesson XXIX, Part III; Lesson XVIII, Part IV.*]

20745 *America, the Beautiful*

Ward

One of the most beautiful and dignified of the patriotic songs of America is "America, the Beautiful." The words are by Katherine Lee Bates, Professor of English at Wellesley College, and the music is the well-known church hymn, "Materna," which was arranged by Samuel A. Ward. [*Lesson XI, Part I.*]

4016 *Boat Song*

Ware

Harriet Ware has won for herself most justly an enviable position in the world of composition as an outstanding example of an American woman composer. She has written many excellent works in the larger forms of music, but possibly the most popular of any of her songs is this dainty "Boat Song" which is one of the best modern examples of what a real barcarolle should be. [*Lesson XXXVI, Part II.*]

E422 *Sing We at Pleasure*

E446 *To Shorten Winter's Sadness*

Thomas Weelkes

Two arrangements of old English madrigals by Weelkes, re-edited by E. H. Fellowes. In 1597, Thomas Weelkes published a book of madrigals for three, four, five and six voices, which was considered a standard in the Elizabethan age. He was a friend of Thomas Morley's, whom he survived, and was one of the artistic circle of London of which Shakespeare was a member. [*Lesson XXXV, Part I; Lesson VI, Part II; Lesson I, Part IV.*]

20842 *All Through the Night*

Welsh

This song is set to an old Welsh air, originally known as "Poor Mary Ann" ("Ar Hyd y Nos" in Welsh). It is a most interesting example of the earliest folk-song, the first phrase of four measures being here twice repeated. This is a perfect example of binary form. [*Lesson IX, Part I; Lesson XI, Part I; Lesson XII, Part I; Lesson XXXIII, Part I.*]

H867 *Mentra Gwen*

Welsh

This charming old Welsh serenade belongs to the class of legendary folk-songs. In its present version it was included in Blind Parry's collection of Old Welsh airs, which was published in 1781.

The stars in Heaven are bright
Lovely Gwen, lady mine!
The moon is full to-night,
Lady mine!
O deign to smile upon me
Cast but one kind look on me,
While here I wait upon thee,
Longing for thee, lady mine!

The night wind passing by
Lovely Gwen, lady mine!
To thee wafts many a sigh,
Lady mine!
The flowers around are sleeping,
And pearly tears are weeping,
While I my guard am keeping,
Longing for thee, lady mine!

[*Lesson XXXIII, Part I.*]

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20842 *Y Delyn Par (The Dove)*

Welsh

This is a very old Welsh song. The words are of the same character as those of the "dove songs" found among the folk of many nations. The lover begs the dove to carry his message to his loved one. [*Lesson VIII, Part I; Lesson XXXIII, Part I.*]

—* *Men of Harlech*

Welsh

This song, which is a patriotic song of Wales, dates from the fifteenth century. Harlech is the name of a small town on the Welsh coast, where is located a famous fourteenth century castle. In 1468 the castle was forced to surrender, after many years resisting the Yorkist invaders. This song dates from that day. [*Lesson XI, Part I; Lesson XXXIII, Part I.*] (*Optional.*)

4086 *Tocata*

Widor

Charles Marie Widor (1845-) is one of the most distinguished organists in France. He was the successor to Cesar Franck as the organ teacher of the Paris Conservatoire and has long been regarded as one of the greatest masters of organ playing in the world. Although he has written several operas and large orchestral works, he is known chiefly as a composer for organ. Many of the best modern organ compositions follow the old formal patterns of the classic masters, this Tocata being an outstanding illustration. [*Lesson XXII, Part III.*]

C1336 *Fifth Organ Symphony-- Allegro Vivace*

Widor

There is fierce and sombre vigour in this movement taken from Organ Symphony No. 5, by one of the greatest organ composers of Europe. This work requires heroic interpretation as it is here given in the present record by G. D. Cunningham, City Organist of Birmingham, England, who played it on the organ in St. Margaret's Church, Westminster, London. [*Lesson XXVII, Part III.*] (*Optional.*)

—* *Souvenir de Moscow*

Wieniawski

Henri Wieniawski (1835-1880) was a famous Polish violinist, who spent much of his life touring throughout Europe as a virtuoso. He came to America, in 1872, with Anton Rubinstein. While all of his works were written with the thought of giving the greatest possible technical opportunity to the performer, Wieniawski has also used the rhythms and characteristic melodies of his native land. This composition is very free in form; it incorporates many Polish and Russian folk characteristics, notably the old Russian folk air, "The Red Sarafan," but it also illustrates the different technical possibilities of the violin. [*Lesson XX, Part III.*]

—* *Selections "Hugh the Drover"*

Vaughn Williams

One of the most delightful of modern English operas is "Hugh the Drover," founded by the composer upon old English folk material. The scene is in a small English village in 1812, at the time of the Napoleonic wars. John the Butcher, and Hugh the Drover, are rivals for the hand of Mary, daughter of the village constable. Mary prefers Hugh, who downs the butcher in a fair fight, but is arrested under the charge of being a Napoleonic spy. The arrival of soldiers from the nearby garrison clears the situation, by pressing the butcher into military service, and releasing Hugh, that he may marry Mary. [*Lesson XXXIV, Part IV.*]

* In preparation.

Analyses

* *A London Symphony*

Vaughn Williams

This work, which was written in 1912-13, is one of the most interesting of any symphonic works written by a present-day composer. In it Ralph Vaughn Williams has sought to portray the great city of London in a series of four tone poems which follow the outlines of the symphonic model but dimly.

Arthur Coates presented the work in America in 1920 and the following program is by Mr. Coates:

FIRST MOVEMENT

"The first movement opens at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery: London sleeps, and in the hushed stillness of early morning one hears 'Big Ben' (the Westminster chimes) solemnly strike the half-hour.

"Suddenly the scene changes (*Allegro*): One is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot passengers hurrying, newspaper boys shouting, messengers whistling, and that most typical sight of London streets, the costermonger (Coster 'Arry), resplendent in pearl buttons, and shouting some coster song refrain at the top of a raucous voice, returning from Covent Garden Market, seated on his vegetable barrow drawn by the inevitable little donkey.

"Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river, and suddenly the noise ceases, shut off as though by magic. We are in that part of London known as the Adelphi, formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets, haunted principally by beggars and ragged street urchins.

"We return to the Strand and are once again caught up by the bustle and life of London—gay, careless, noisy, with every now and then a touch of something fiercer, something inexorable, as though one felt for a moment the iron hand of the great city—yet, nevertheless, full of that mixture of good humor, animal spirits, and sentimentality that is so characteristic of London.

SECOND MOVEMENT

"In the second movement the composer paints us a picture of that region of London which lies between Holborn and the Euston Road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets, over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghost-like. A silence hangs over the neighborhood, broken only by the policeman on his beat.

"There is tragedy, too, in Bloomsbury, for among the many streets between Holborn and Euston there are alleys of acute poverty and worse.

"In front of a 'pub,' whose lights flare through the murky twilight, stands an old musician playing the fiddle. His tune is played in the orchestra by the viola. In the distance 'the lavender cry' is heard: 'Sweet lavender; who'll buy sweet lavender?' Up and down the street the cry goes, now nearer, now farther away.

"The gloom deepens, and the movement ends with the old musician still playing his pathetic little tune.

THIRD MOVEMENT

"In this movement one must imagine one's self sitting late on a Saturday night on one of the benches of the Temple Embankment (that part of the Thames

* In preparation.

Analyses

embankment lying between the Houses of Parliament and Waterloo Bridge). On our side of the river all is quiet, and in the silence one hears from a distance, coming from the other side of the river, all the noises of Saturday night in the slums. (The 'other' side, the south side of the River Thames, is a vast network of very poor quarters and slums.) On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners, coster girls in large feather hats dance their beloved 'double-shuffle jig' to the accompaniment of a mouth organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest; then we hear a few bars on a hurdy-gurdy organ. All this, softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.

"The music changes suddenly, and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes down, making Slumland and its noises seem remote. Again, for a few bars, we feel the Thames flowing through the night, and the picture fades into fog and silence.

FOURTH MOVEMENT

"The last movement deals almost entirely with the crueler aspect of London, the London of the unemployed and unfortunate. After the opening bars we hear the 'Hunger March'—a ghostly march past of those whom the city grinds and crushes, the great army of those who are cold and hungry and unable to get work.

"We hear again the noise and bustle of the streets (remembrances of the first movement), but these now also take on the crueler aspect. There are sharp discords in the music. This is London as seen by the man who is 'out and under'; the man 'out of a job,' who watches the other man go whistling to his work; the man who is starving, watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering.

"The music ends abruptly, and in the short silence that follows, one again hears 'Big Ben' chiming from Westminster tower.

"There follows the epilogue, in which we seem to feel the great deep soul of London—London as a whole, vast and unfathomable—and the symphony ends as it began, with the river—old Father Thames—flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery." [Lesson XXVI, Part III.]

19889 *Listen to the Mocking Bird*

Septimus Winner

This composition was written by a Philadelphian, Septimus Winner, in 1855, who was inspired by Dick Milburn, a colored whistler, also of Philadelphia. It was one of the most popular airs of Civil War days. The record is played by an orchestra with the tenor and soprano supported by a whistling obbligato. [Lesson XXXIV, Part II.]

4011 *Zur Ruh', zur Ruh'!* (To rest, to rest)

Hugo Wolf

Hugo Wolf (1860-1902) is only now beginning to receive the recognition which is due his great genius, for as a composer of song, no musician since Schumann has equaled him. The great English authority, Ernest Newman, declares that Wolf is the greatest song writer the world has ever seen and ranks his works above those of Schubert and Schumann, comparing Wolf's work in song

A n a l y s e s

literature to that of Wagner's in the music drama. This beautiful song was written in 1883, after the death of the composer's father. It is a setting of the poem by Justinus Kerner (1786-1862).

To rest, to rest,
My toil is over.
May slumber blest,
Mine eyelids cover.

Lead me tonight,
Ye powers immortal,
Into the light,
Thro' midnight's portal,
In dreams apart,
From cares that grieve me,
The mother heart
Will there receive me!

[Lesson XXX, Part II.]

35976 *Intermezzo—"Jewels of the Madonna"*

Wolf-Ferrari

No work of modern days has met with such immediate success as the "Jewels of the Madonna," which was given its initial performance in Italian by the Chicago Opera Company, in January, 1912.

In this work Wolf-Ferrari has told the story of a commonplace incident of every-day life in Naples, and the score reflects the folk music of this interesting place. The work opens without an orchestral overture, but there are beautiful entr'actes or intermezzi between each act. It will be recalled that this is a favorite custom of Italian composers, the Intermezzo from "Cavalleria Rusticana" being a striking example. This intermezzo precedes Act III of the opera.

[Lesson XXXII, Part II; Lesson XXVII, Part IV.]

——* *Rafael's Serenade—"Jewels of the Madonna"*

Wolf-Ferrari

One of the best examples of the use of folk music to be found in modern opera is the "Jewels of the Madonna" by Wolf-Ferrari. This fascinating serenade is sung in the second act of the opera. The scene shows Carmela's garden and house. Hither comes Rafael, the leader of the camorristi, with some of his followers to serenade the beautiful Malliella. To the accompaniment of guitars and mandolins Rafael sings this waltz-like serenade. This is an example of national composition.

[Lesson XXVII, Part IV.]

H840 *Overture—"The Secret of Suzanne"*

Wolf-Ferrari

One of the most charming of the short operas of the modern day is "The Secret of Suzanne." Although this little work is in but one act, it is full of bright and sparkling music. It was first given in America by the Chicago Opera Company in 1911.

The overture is very bright. It begins without introduction, the violins and wood-winds playing a rapid merry theme which is followed by the second subject of similar character, given by the flute and clarinet. Then both subjects are played together, the first being given by the wood-winds and trumpets, while the violins play the second. There is a very short development and the Overture comes to a happy and joyous ending. [Lesson XXVII, Part IV.]

20895 *Stars of the Summer Night*

Woodbury

This beautiful poem from Longfellow's "Spanish Student" has long been a favorite serenade of College Glee Clubs and youth generally.

The setting is by Isaac B. Woodbury (himself a member of a traveling Glee Club), born in Beverly, Mass., October 23, 1819, died October 26, 1858. Woodbury was a pupil and follower of Lowell Mason. He wrote many hymns and was

* In preparation.

Analyses

a teacher of singing. Another of his well-known songs is "The Old Oaken Bucket." He was Editor of the *Musical Review*. [*Lesson XXXIV, Part II.*] (*Optional.*)

1141 *La Paloma*

Yradier

Of the many "Dove Songs" to be found in folk music, the best known is this Spanish song by Sebastian Yradier, which is equally popular in Spain, South America, and Mexico.

Cuando salí de la Habana
¡válgame Dios!
Nadie me ha visto salir
sino fui yo.
Y una linda huachinanga
¡allá voy yo!
Que se vino tras de mí
que sí señor.
Si a tu ventana llega
una paloma
Trácala con cariño
que es mi persona.
Cuéntale tus amores
bien de mi vida,
¡Ornata de flores
que es cosa mía.
¡Ay! chinita que sí,
¡Ay! que dame to amor,
¡Ay! que vente conmigo
chinita

A donde vivo yo.
No te he enseñao
No te he enseñao
el cuadrilero
Tan decantao
que los austríacos
Han regalao
al amo mío
Muy dibujao
y el papelftico
Certificao
de que la guerra
Ha terminao
con tres oboles
Me lo han pegao
me lo han pegao
Repegao pegao.

If to thy window ever shall come a wee dove,
Treat it with kindness, for thou wilt find 'tis me, love,
Do, my darling, I pray! Thou must give me thy love, ah!
So come with me, come with me darling,
Come with me where I dwell!
Do, my darling, I pray!
Thou must give me thy love, ah!
So come with me, come with me, darling,
Come with me where I dwell!

English translation—Copy't 1907, by G. Schirmer.

[*Lesson VIII, Part I; Lesson XIV, Part I (Optional); Lesson XX, Part I.*]

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Pronunciation Table—Artists, Composers, Operas and Titles

Abt (<i>Aht</i>)	Bononcini (<i>Bo-non-chee'-nee</i>)
Acerbi (<i>Ah-cher'-bee</i>)	Bori (<i>Boh'-ree</i>)
Adagio lamentoso (<i>Ah-dajh'-yo</i> <i>lah-ment-oh'soh</i>)	Borodin (<i>Bo-roh-dinn')</i>
Adelaide (<i>Ah-duh-lah-ee'-duh</i>)	Bourdon (<i>Boor'-dohn</i>)
Africana (<i>Af-ree-kah'-nah</i>)	Bourrée (<i>Boor-ray')</i>
Aïda (<i>Ah-ee'-dah</i>)	Brahms (<i>Brahmss</i>)
Alda (<i>All'-dah</i>)	Brambilla (<i>Bram-beel-lah</i>)
Amaryllis (<i>Ah-mahr-yl'-lees</i>)	Braslaw (<i>Brass'-low</i>) (<i>ow as in how</i>)
Amato (<i>Ah-mah'-toh</i>)	Brescia (<i>Bresh'-sha</i>)
Ambroise (<i>Ahm-bro-ees</i>)	Brindisi (<i>Brin-dee-see</i>)
Aneona (<i>Ahn-koh'-nah</i>)	Caccini (<i>Kah-chee'-nee</i>)
Andrea Chenier (<i>Ahn-dray-a'</i> <i>Sheh-neay')</i>	Caïd (<i>Kah'-eed</i>)
Arditi (<i>Ahr-dee'-tee</i>)	Calvé (<i>Kahl'-veh')</i>
Arne (<i>Arn</i>)	Campanari (<i>Kahm-pahn-ah'-ree</i>)
Ase (<i>Oh-seh</i>)	Caronna (<i>Kahr-rohn'-nah</i>)
Attila (<i>At-til-lah</i>)	Carrousal (<i>Kar-row-sall')</i>
Aubade Provençale (<i>Ohbahd'</i> <i>Proh-von-sahl')</i>	Caruso (<i>Kah-roo'-soh</i>)
Auber (<i>Oh'-bare</i>)	Casals (<i>Kah-sahls')</i>
Audran (<i>Oh-drah'n</i>)	Casse Noisette (<i>Cass-nivaz-ett')</i>
Bach (<i>Bahkh</i>)	Cavalieri (<i>Kah-vahl-yahr'-ee</i>)
Badinage (<i>Bah-dee-nahsh')</i>	Cavalleria Rusticana (<i>Kah-vahl-leh-ree'-ah</i> <i>Roos-tih-kah'-nah</i>)
Balalaika (<i>Bal-lah-lay-kah</i>)	Cesti (<i>Chehs'-tee</i>)
Balfe (<i>Balf</i>)	Chaliapin (<i>Shal-yah'-pin</i>)
Ballo in Maschera (<i>Bah'loh-eeen</i> <i>Mahs-keh-rah</i>)	Chabrier (<i>Shah-bree-ä</i>)
Banda de Policia (<i>Bahn-dah-day</i> <i>Po-lee-see'-ah or, thee-ah</i>)	Chaminade (<i>Shah-mee-nahd')</i>
Barbaini (<i>Bahr-bah-ee'-nee</i>)	Charpentier (<i>Shar-pon'-tee-ay</i>)
Barbieri di Siviglia (<i>Bahr-beay'-reh dee</i> <i>See-veel'-yah</i>)	Chemet (<i>Shuh-may')</i>
Barcarolle (<i>Bahr-kah-roll')</i>	Cherubini (<i>Keh-roo-bee'-nee</i>)
Bayreuth (<i>By'-roit</i>)	Chopin (<i>Sho-pahn</i>) (<i>Nasal</i>)
Beethoven (<i>Bay'tow-ven</i>)	Cigada (<i>Chee-gah'-dah</i>)
Behrend (<i>Beh'-rend</i>)	Clement (<i>Klay-mohn')</i>
Bellini (<i>Bell-lee'-nee</i>)	Codolini (<i>Koh-doh-lee'-nee</i>)
Bergère Légère (<i>Baihr-shair'-Lay-shair')</i>	Coenen (<i>Ko'-nen</i>)
Beriot (<i>Bay'-ree-oh</i>)	Colazza (<i>Koh-lat'-zah</i>)
Berlioz (<i>Baw'-lee-oz</i>)	Concerto (<i>Con-cher'-to</i>)
Bizet (<i>Bee-zay')</i>	Contes d'Hoffman (<i>Kahnt doff'-mahn</i>)
Bleking (<i>Blay'-king</i>)	Corelli (<i>Coh-rel'-lee</i>)
Blockx (<i>Blocks</i>)	Corsi (<i>Kor'-see</i>)
Blumenthal (<i>Blu'-men-tahl</i>)	Cortot (<i>Kohr-toh')</i>
Boethius (<i>Bo-ee'-ti-us</i>)	Cöthen (<i>Kay'-ten</i>)
Bohème (<i>Boh-ehm')</i>	Couperin (<i>Koo-per-rohn</i>)
Bohm (<i>Bome</i>)	Crestani (<i>Kres-tah'-nee</i>)
Boieldieu (<i>Bwahl-dyuh</i>)	Cui (<i>Kwee</i>)
Boisdeffre (<i>Bwah-deffr</i>)	Cygne, Le (<i>Luh Seen'-yuh</i>)
Boïto (<i>Boh-ee'-toh</i>)	Czardás (<i>Tshahr'-dahss</i>)
Boninsegna (<i>Bon-neen-sayn'-yah</i>)	Czerny (<i>Chair-nee</i>)
	d'Albert (<i>Dahl'-bare</i>)
	D'Alvarez (<i>Dahl'-vahr-ays</i>)
	Dal Monte (<i>Dahl Mon'-tah</i>)
	Daquin (<i>Dah-kan')</i>
	David (<i>Dah'-veed</i>)

Pronunciation

Debussy (<i>Duh-bus'-see</i>)	Freischütz (<i>Fry'-sheetz</i>)
de Gogorza (<i>Deh Goh'-gor'-tha</i>)	Gabrilowitsch (<i>Gab-bril-oh'-vitsh</i>)
d'Hardelot (<i>Dard'-loh</i>)	Gade (<i>Gah'-deh</i>)
d'Indy (<i>Dan'-dy</i>)	Galli-Curi (<i>Gul-lee Koor'-chee</i>)
Del Campo (<i>Del Kamp'-o</i>)	Galvany (<i>Gahl-vah-nee</i>)
Delibes (<i>Duh-leeb'</i>)	Gasparono (<i>Gahs-par-oh'-neh</i>)
De Luca (<i>Deh-Loo'-kah</i>)	Gavotte (<i>Gah-vott'</i>)
de Luna (<i>deh-Loo'-nah</i>)	Genève (<i>Zeh'-neh</i>)
de Pachmann (<i>düh-Pahk'-man</i>)	Germania (<i>Jae'-mah'-nee-ah</i>)
de Sarasate (<i>Sar-ah-sah'-tay</i>)	Gerville-Réache (<i>Zher-veel Kay-ahsh'</i>)
de Seguro (<i>Say-goo-roh'-lah</i>)	Giacomelli (<i>Jah-koh-mell'-ec</i>)
Destinn (<i>Dess'-inn</i>)	Gialdini (<i>Jahl-dee'-nee</i>)
Don Carlos (<i>Don Kahr'-los</i>)	Giannini (<i>Jah-nee'-nee</i>)
Don Giovanni (<i>Don Jo-vahn'-neo</i>)	Gigli (<i>Jee'-yee</i>)
Donizetti (<i>Don-izet'-tee</i>)	Gilbert (<i>Zheeb'-ih-beer</i>)
Don Juan (<i>Don Wahn'</i>)	Gillet (<i>Zhil-lay'</i>)
Donne Curiose (<i>Don-neh Koo-ree-oh'-seh</i>)	Gioconda (<i>Joh-kon'-dah</i>)
Don Pasquale (<i>Don-Pahss-quah'-leh</i>)	Giordano (<i>Zhor-dah'-no</i>)
Drda (<i>Derd'-lah</i>)	Glazounow (<i>Glah-zoo-nof</i>)
Dubois (<i>Du-bwah'</i>)	Glière (<i>Glee-ir'</i>)
Dukas (<i>Du'-käh</i>)	Glück (<i>Glook</i>)
Dupré (<i>Dü-pray</i>)	Godard (<i>Go-dahr</i>)
Dvořák (<i>Dvor'-zhak</i>)	Gomez (<i>Goh'-mez</i>)
Eames (<i>Aymz</i>)	Goritz (<i>Go'-ritz</i>)
Ein feste Burg (<i>Eyn Fes'-tuh Boorg</i>)	Gosse (<i>Goh'-see</i>)
Elgar (<i>El'-gahr</i>)	Götterdämmerung (<i>Gay-ter-daym'-mer oong</i>)
Elisir d'Amore (<i>Ay-lee-see'-dah-moh'-reh</i>)	Gottschalk (<i>Got'-shalk</i>)
Elman (<i>Ell'-mahn</i>)	Gounod (<i>Goo'-noh</i>)
En Bateau (<i>Ohn Bah'-tee</i>)	Granados (<i>Grah-nah'-dos</i>)
Ernani (<i>Ayr-nah'-nee</i>)	Grieg (<i>Greeg</i>)
Exultate Juste (<i>Ek-sool-tah'-tay</i>)	Grodski (<i>Grod'-skie</i>)
	Grinold (<i>Gren'-feld</i>)
Fackeltanz (<i>Fak'-ell-tahns</i>)	Guido (<i>Gwee'-do</i>)
Falkenstein (<i>Fal'-ken-sthine</i>)	Guilmant (<i>Geel-mohn'</i>)
Falstaff (<i>Fahl-stahf</i>)	Hallévy (<i>Ah-läy'-vee</i>)
Farrar (<i>Fah-rahr'</i>)	Hambourg (<i>Hahm-boorg</i>)
Faure (<i>Föhr</i>)	Händel (<i>Hen'-dell</i>)
Fauré (<i>Foh-ray</i>)	Hänsel und Gretel (<i>Hen'-sel oont Gray'-lel</i>)
Faust (<i>Fowst</i>)	Hasselman (<i>Hahs'-sel-mahn</i>)
Favorita (<i>Fah-voh-ree'-tah</i>)	Hayden (Quartet) (<i>Hay'-den</i>)
Fedora (<i>Fay-doh'-rah</i>)	Haydn (<i>Hegh'-dn</i>)
Ferree (<i>Fer-ray'</i>)	Heifetz (<i>Hegh'-fets</i>)
Fidelio (<i>Fee-day'-li-oh</i>)	Heldenleben (<i>Hell'-den-lay-ben</i>)
Fillae Jerusalem (<i>Fee'-yah</i>)	Hérodiade (<i>Ay'-roh-dah'-yadd'</i>)
	Héroïque (<i>Ah-roh'-eeek'</i>)
Fille du Régiment (<i>Fee'-yeh du Raysh-ee-mong'</i>)	Herold (<i>Ay'-rold</i>)
Flauto Magico (<i>Flaw'-toh Maj'-ee-koh</i>)	Hippolyte et Aricie (<i>Ip-pol-lee'-eh Ar-ee-see</i>)
Flonzaley (<i>Flon-zah'-lee</i>)	Honegger (<i>Ahn'-egg-er</i>)
Flotow (<i>Floh'-toh</i>)	Horowitz (<i>Hoh'-ro-witz</i>)
Fornia (<i>For'-nee-ah</i>)	Huby (<i>Oo-by</i>)
Forza del Destino (<i>Fort'-zah del Des-tee'-noh</i>)	Hugonots, Les (<i>Lay Oog-nah'</i>)
Fra Diavolo (<i>Frah Deah'-voh-loh</i>)	Huguet (<i>Oo-geh'</i>)
Francesco (<i>Frah-n-chayss'-koh</i>)	Humperdink (<i>Hoom'-per-dink</i>)
François (<i>Frah-n-swah</i>)	Il Guarany (<i>El Gair-ah-nay</i>)
Frank (<i>Frahnk</i>)	Il Penseroso (<i>El Pen-see-ay-roh'-soh</i>)
Franz (<i>Frahntz</i>)	

Pronunciation

Inflammatus (<i>In-flah-mah'-toos</i>)	Mandolinata, La (<i>Lah Man-doh-lee-nah'-lah</i>)
Intermezzo (<i>Inter-med'-so</i>)	Manon Lescaut (<i>Mah-non' Les-koh')</i>
Iphigenia in Aulis (<i>Ee-fee-zhay'-nee-ah in Au'-liss</i>)	Marseillaise (<i>Mahr-say-yuiz')</i>
Ippolitow-Ivanow (<i>Eep-pol-leé-tof Ee-vahn'-of</i>)	Martinelli (<i>Mah-tin-el-lee</i>)
Iris (<i>Ee-ris</i>)	Martucci (<i>Mahr-tootch'-ee</i>)
Isolde (<i>E-sol'-dah</i>)	Masaniello (<i>Mah-san-nyel'-loh</i>)
Jadlowker (<i>Yad-loaf'-ker</i>)	Mascagni (<i>Mas-kahn'-yee</i>)
Janáček (<i>Yan-a-lchek</i>)	Mascotte (<i>Mas-kot' or Mas'-kol</i>)
Jakobowski (<i>Yah-koh-boff'-skce</i>)	Masse (<i>Mah-say')</i>
Järnefelt (<i>Yar-ne-felt</i>)	Massenet (<i>Mass'n-nay')</i>
Jensen (<i>Yen'-sen</i>)	Matzenauer (<i>Matz'-en-auer</i>)
Jeritza (<i>Yeh'-ritzah</i>)	Mazurka (<i>Mah-zoor'-kah</i>)
Joachim (<i>Yo-ahk'-im</i>)	Mefistofele (<i>May-fer-stoh'-feh-leh</i>)
Joeelyn (<i>Joss'-lin</i>)	Méhul (<i>May-ul</i>)
Jolie Fille de Perth (<i>Zho-lee' Fecy-duh' Part</i>)	Meistersinger (<i>My'-ster-zing-er</i>)
Jomelli (<i>Yo-mel'-ee</i>)	Melius (<i>May'-lee-us</i>)
Jongleur (<i>Zhon-gleu'r</i>)	Mero (<i>Mehr'-ro</i>)
Joseffy (<i>Yo-sef'-fee</i>)	Menges (<i>Men-gays</i>)
Josquin Depres (<i>Zhos-kan' Duh-pray</i>)	Mendelssohn (<i>Men'-d'lsohn</i>)
Journet (<i>Zhur-nay</i>)	Mentra Gwen (<i>Men'-trah Gwen</i>)
Judas Maccabaeus (<i>You'-dahss Mah-kah-bay'-uhss</i>)	Meyerbeer (<i>My'-er-beer</i>)
Juive, La (<i>La-Zhoo-eev'</i>)	Michailowa (<i>Mee-hay'-lo-wah</i>)
Kamarinskaia (<i>Kah-mahr-ns-kah'-yah</i>)	Mignon (<i>Meen-yon'</i>)
Kammenoi Ostrow (<i>Kahm'-men-oi Os'-troff</i>)	Mikado (<i>Mi-kah'-doh</i>)
Ketèlbey (<i>Keh-tell'-by</i>)	Mileri (<i>Mee-ler'-ee</i>)
Kjerulf (<i>Kyer'-oolf</i>)	Minolfi (<i>Men-nul'-fee</i>)
Königskinder (<i>Kuhngs-kin-der</i>)	Mirella (<i>Mih-rel'-lah</i>)
Kreisler (<i>Kree'-ler</i>)	Moiseiwitsch (<i>Moe-see-witsh</i>)
Kubelik (<i>Koo'-beh-leek</i>)	Molodka (<i>Moh-lood'-kah</i>)
L'Arlesienne (<i>Lahr-lays-sien'</i>)	Monsigny (<i>Moh-see-nec'</i>)
La Juive (<i>Lah Zhoo-eev'</i>)	Mouteverde (<i>Mon-leh-vuér'-dee</i>)
Lakmé (<i>Lak-may')</i>	Moscholes (<i>Mosh'-ch-les</i>)
Lalo (<i>Lah-low')</i>	Moszkowski (<i>Mohsh-koff'-skce</i>)
Landowska (<i>Lan-doff'-ska</i>)	Moussorgsky (<i>Moo-sorg'-skce</i>)
Lauder (<i>Law'-der</i>)	Mozart (<i>Moh'-sart</i>)
Lauri-Volpe (<i>Lah-oree, Vohl-pce</i>)	Navajo (<i>Nah'-vah-hoh</i>)
Lecocq (<i>Le-coke'</i>)	Natoma (<i>Nah-toh'-mah</i>)
Lemmoné (<i>Lem-mo'-neh</i>)	Nicholai (<i>Nee-koh-lee</i>)
Leonecavallo (<i>Lay-ohn-kah-vahl'-low</i>)	Nibelung (<i>Nee'-bel-oong</i>)
Liebesfreud (<i>Lee'-bess-froyd</i>)	Norma (<i>Nor'-mah</i>)
Liebestraum (<i>Lee'-bes-troom</i>)	Novnes (<i>No-vah'ns</i>)
Linda Mia (<i>Lin'-dah Mee'-ah</i>)	Nozzo di Figaro (<i>Not-zeh-dee Fec'-yah-oh</i>)
L'Isle, de (<i>Duh-Leel'</i>)	Oberon (<i>Oh'-ber-on</i>)
Liszt (<i>List</i>)	Ohoe (<i>Oh'-boh</i>)
Loewe (<i>Luh'-vuh</i>)	Offenbach (<i>Of'-fen-bahk</i>)
Lohengrin (<i>Loh'-en-grin</i>)	Offertorio e comunione (<i>Of-fer-toh'-re-oh ay com-moo-neu-oh'-nah</i>)
Lombardi (<i>Lohm-bar-dah</i>)	Onegin (<i>On-yay'-gen</i>)
Lucia (<i>Loo-chee'-ah</i>)	Orfeo ed Euridice (<i>Or-feh'-oh ayd Ay-oo-ree-dce'-cheh</i>)
Lucrezia Borgna (<i>Loo-kray'-tz-yah Bor'-jah</i>)	Orientale (<i>Oh-rohn-tahl')</i>
Lully (<i>Luh'-lee</i>)	O solo mio (<i>Oh-soh'-lay mee'-oh</i>)
Maggini (<i>Mad-jee'-nee</i>)	Otello (<i>Oh-tel'-loh</i>)
	Ottoboni (<i>Oh-to-bo'-ni</i>)
	Oxdansen (<i>Oks'-dan-sen</i>)
	Paderowski (<i>Pad-er-ef'-skce</i>)

Pronunciation

Paganini (<i>Pah-gah-nee'-nee</i>)	Rabinstein (<i>Koo'-bm-sthine</i>)
Pagliacci (<i>Pahl-yah'-chee</i>)	Raffo (<i>Roof'-oh</i>)
Paladilho (<i>Pa-lah-dee'-leh</i>)	Sachs (<i>Sahks</i>)
Palestrina (<i>Pah-les-tree'-nah</i>)	Safranek (<i>Sahf'-rahm-ek</i>)
Paoli (<i>Pah'-oh-lee</i>)	Saint-Saëns (<i>San (nasal) Sahn (nasal)</i>)
Parane (<i>Pah-rah'-n'</i>)	Sakuntala (<i>Sak-koon'-lah-lah</i>)
Parsifal (<i>Par'-see-fahl</i>)	Sala (<i>Sah'-lah</i>)
Pasquale (<i>Pahs-quah'-lay</i>)	Salome (<i>Sal-oh-may</i>)
Peer Gynt (<i>Pear Gint</i>)	Sammarco (<i>Sahn-mar'-koh</i>)
Perigolesi (<i>Paw-go-lay'-zy</i>)	Samson et Dalila (<i>Sahn-sohn' ay Da-lee-lah'</i>)
Pescatori di Perla (<i>Pes-kah-toh'-ree dee Paur'-leh</i>)	Sangiorgi (<i>Sahn-jor'-jee</i>)
Pessard (<i>Pes-sar'</i>)	Sarasato (<i>Sar-ah-sah'-tay</i>)
Petrouchka (<i>Pe-troosh'-kah</i>)	Sassoli (<i>Sass'-oh-lee</i>)
Philémon et Baucis (<i>Fee-lay-mohn' ay Bow-sees'</i>)	Scharlati (<i>Shahr-lah'-lee</i>)
Piccini (<i>Pi-chee'-nee</i>)	Scharwenka (<i>Shar-ven'-ka</i>)
Piérné (<i>Pyair-nay'</i>)	Seheherazade (<i>Shay-lay-rah-tsah-deh</i>)
Pietro Dero (<i>Peay'-troh Deer'-o</i>)	Schelling (<i>Shel'-ing</i>)
Pini-Corsi (<i>Pee-nce-Kor-sih</i>)	Scherzo (<i>Shar'-tsoh</i>)
Pinsuti (<i>Pim-soo'-tee</i>)	Schipa (<i>Shee'-pah</i>)
Pinza (<i>Pim'-zah</i>)	Schubert (<i>Shoo'-bairt</i>)
Pique Dame (<i>Peek Dahm</i>)	Schumann (<i>Shoo'-mahn</i>)
Plancou (<i>Plahn-sohn'</i>)	Schumann-Heink (<i>Shoo'-mun-Hyink'</i>)
Ponchielli (<i>Pohn-kee-ell'-ee</i>)	Schütz (<i>Shuhts</i>)
Ponselle (<i>Pon-zell'</i>)	Scipioni (<i>Shee-pee-oh'-nee</i>)
Porpora (<i>Por'-poh-rah</i>)	Scotti (<i>Scot'-tee</i>)
Polonaise (<i>Poh loh-nayz'</i>)	Serialbine (<i>Ser'-yah-bin</i>)
Preve (<i>Pray'-veh</i>)	Sogreto di Suzanna (<i>Sh gray'-loh dee Soo-san'-nah</i>)
Prokofieff (<i>Proh-koh'-fee-ef</i>)	Segurolo (<i>See "de Seg."</i>)
Prophète (<i>Pro-fet' or Proph'-et</i>)	Semiramide (<i>Sh-nec-rahm'-ee-deh</i>)
Puccini (<i>Poo-chee'-nee</i>)	Sequidilla (<i>Say-ge-dee'-yah</i>)
Puritani (<i>Poo-ree-lah'-nee</i>)	Sgambati (<i>Sgam-bah'-tee</i>)
Pythagoras (<i>Pi-thag'-o-ras</i>)	Sibelius (<i>See-bay'-lee-us</i>)
Rabaud (<i>Rah-bow</i>)	Siegfried (<i>Zee'-free'd</i>)
Rachmaninoff (<i>Rakh-mah'-nee-noff</i>)	Sileher (<i>Zill'-hker</i>)
Rakoczy (<i>Rah-koh' tshee</i>)	Sillich (<i>Sil'-lik</i>)
Rameau (<i>Rah-moh'</i>)	Sirota (<i>Zee-roh'-tah</i>)
Ravol (<i>Rah-vel'</i>)	Slezak (<i>Slay'-zahk</i>)
Recitativo (<i>Ray-see-lah'-loaf'</i>)	Smetana (<i>Smay-tah'-nah</i>)
Roger (<i>Ray'-ger</i>)	Södermann (<i>Zuh'-der-mahn</i>)
Regina di Saba (<i>Ray-jee'-nah dee Sah'-bah</i>)	Sonnambula (<i>Son-nahm'-boo-lah</i>)
Reiss (<i>Rice</i>)	Spindler (<i>Shpind'-luer</i>)
Reitz (<i>Rights</i>)	Stahat Mater (<i>Stah'-bait Mah'-ter</i>)
Remenyi (<i>Reh-men'-yee</i>)	Stokowski (<i>Slo-koff'-skce</i>)
Respighi (<i>Res-pee'-jee</i>)	Stradivarius (<i>Strah-dee-vah-re-us</i>)
Rheingold (<i>Rine'-goldt</i>)	Strauss (<i>Strouss</i>)
Riencke (<i>Rye'-neck-eh</i>)	Stravinsky (<i>Strah-vin'-skce</i>)
Rigoletto (<i>Ree-goh-let'-loh</i>)	Suicidio (<i>So-ee-chee'-de-oh</i>)
Rimsky-Korsakow (<i>Rim'skee Kor-sa'-kof</i>)	Suk (<i>Sook</i>)
Rinaldo (<i>Ree-nah'-doh</i>)	Suppé (<i>Soup-pay</i>)
Robert le Diable (<i>Roh-ber leh Dee-ah'-bl</i>)	Svensen (<i>Sven'-sen</i>)
Roi de Lahore (<i>Rooah'-duh Lah-ohr'</i>)	Tamagno (<i>Tah-mah'-yoh</i>)
Rossini (<i>Ros-see'-nee</i>)	Tambourin (<i>Tahm-boor-ahn'</i>)
Rothler (<i>Roh'-leay</i>)	Taneiev (<i>Tän a'-yef</i>)
	Tannhäuser (<i>Tahn'-hoy-ser</i>)
	Tetrazzini (<i>Tet-trah-tzee'-nee</i>)
	Thaïs (<i>Tah-ees</i>)

Pronunciation

Thibaut (<i>Tee-boh'</i>)	Vogel als Prophet
Thomas (<i>To-mah</i>)	(<i>Foh'-gell ahlss Proh-fate'</i>)
Thomé (<i>Toe-may'</i>)	von Suppé (<i>Von Soo-pay</i>)
Till Eulenspiegel (<i>Till Oy'-len-shpee'-gel</i>)	Wagner (<i>Vahg'-ner</i>)
Titl (<i>Tee'-tl</i>)	Waldteufel (<i>Vahld'-toi-fell</i>)
Toreador et Andalouse	Walküre (<i>Vahl-kur'-ruh</i>)
(<i>Toy-ray-ah-dor' ay Ahn-dah-loose'</i>)	Wartburg (<i>Vart'-boorg</i>)
Tosca (<i>Toss'-kah</i>)	Weber (<i>Vay'-ber</i>)
Toscanini (<i>Tos-kan-nee'-nee</i>)	Weimar (<i>Vy'-mar</i>)
Träumerei (<i>Troy-muh-rye'</i>)	Werther (<i>'cur'-ter</i>)
Trentini (<i>Tren-tee'-nee</i>)	Widor (<i>Vee-dor</i>)
Traviata (<i>Tra-veeah'-tah</i>)	Wieniawski (<i>Vee-en yuff'-skee</i>)
Tristan und Isolde (<i>Triss'-tan oond</i> <i>Ee-sohl'-da</i>)	Wilhelm (<i>Vill-helm</i>)
Trovatore (<i>Troh-vah-tohr'-eh</i>)	Wilhelmj (<i>Veel-hel'-mih</i>)
Tschaikowsky (<i>Chi-koff'-skee</i>)	Willert (<i>Veel'-chrt</i>)
Ugonotti (<i>Oo-goh-not'-tee</i>)	Wolf (<i>Vohlf</i>)
Valls (<i>Valls</i>)	Wolf-Ferrari (<i>Vohlf-Fair-ah'-ree</i>)
Vanka (<i>Vahn-kah</i>)	Xerxes (<i>Zchr'-schs</i>)
Verdi (<i>Vair'-dee</i>)	Yradier (<i>Yee-rah-dyeh'r</i>)
Vespri-Siciliani (<i>Ves'-pree See-choe-le</i> <i>a'-nee</i>)	Ysaye (<i>H-zah'-ce</i>)
Vessella (<i>Ves-sel'-lah</i>)	Zabel (<i>Tsah'-bell</i>)
Viafora (<i>Vee-ah-fohr'-ah</i>)	Zaccaria (<i>Zah-kah-ree'-ah</i>)
Vieuxtemps (<i>Vyuh-tohn'</i>)	Zaza (<i>Tsah-tsah'</i>)
Vivandière (<i>Vee-vahn-deair'</i>)	Zephir (<i>Tsay'-feur</i>)
Voce di Primavera	Zerola (<i>Zer'-o-lah</i>)
(<i>Voh'-tshay dee Pree-mah-vay'rah</i>)	Ziehrer (<i>Tse'-rer</i>)
	Zimbalist (<i>Zim'-bal-ist</i>)

Numerical List of Records Used, Grouped According to Parts

Part I		20043	35768	78253	79268
		20068	35770	78280	79310
H713	6581	20127	35777	78304	79317
H867	6584	20132	35780	78335	79319
*1080	6589	20151	35781	78359	79348
1134	6595	20152	35793	*78386	79403
1136	6601	20153	35800	78404	79423
1141	6603	20166	35813	78408	79456
1145	6606	20169	35844	78412	79459
1152	6608	20199	35873	78490	79474
1153	6612	20245	35885	78598	79658
1154	6626	20304	35920	78605	79711
1155	6628	20309	42480	*78619	79723
1174	6634	20344	42815	78623	79743
1178	6638	20374	42933	78686	79805
1179	6639	20384	43650	78736	79836
1182	6642	20395	45535	78737	80194
1185	6649	20426	50170	78769	80198
1188	6652	20432	50191	78775	80215
1193	6675	20440	50221	78777	80224
1195	6676	20445	50222	78835	80237
1199	6823	20448	59041	78873	80328
1204	8069	20449	59058	78890	80420
1232	8097	20450	68730	78903	80507
1238	8124	20494	68745	78910	80550
1244	9005	20519	68760	78974	80701
1262	9014	20520	68763	78991	81252
1265	9016	20614	68816	79005	81293
1269	9025	20635	68823	79018	81321
1329	9026	20641	68895	79059	81588
1356	9112	20668	68896	79076	81680
3042	9126	20745	68916	79085	81920
4002	9127	20749	68954	79119	V15002
4014	9132	20793	68970	79126	V40016
4023	9206	20802	68979	79169	B2453
4035	*11002	20804	68992	79182	D699
4040	*11171	20805	*72139	79188	E405
4055	*11179	20806	*72165	79197	E422
4083	*11260	20808	*72166	79205	E446
*6023	H18418	20841	*72229	79232	P4284
*6031	H18444	20842	*73466	79236	P5865
6505	19670	20896	*73741		
6513	19723	20990	*73777		
6514	19742	21175	*73956	H555	1136
6546	19743	21421	*77005	H670	1146
6555	19867	21456	*77277	H818	1152
6557	19916	21616	*77484	H884	1153
6576	19923	21751	*77515	1123	1154
6577	19961	21972	*77555	1127	1155
6579	20037	35760	*77861	1128	1167

Part II

II —Acoustic records which appear only in Historical Catalogue No. 2.
* —Indicates Acoustical Method of Recording.

Numerical List of Records

1169	6572	6710	9016	20228	35822
1172	6573	6741	9018	20342	35830
1174	6574	6742	9019	20343	35841
1184	6575	6751	9025	20346	35941
1193	6576	6753	9026	20374	35942
1199	6577	6755	9030	20396	35943
1237	6579	6773	9044	20410	35944
1245	6582	6774	9045	20445	35976
1265	6587	6775	9046	20451	35988
1271	6589	6777	9050	20494	45495
1272	6591	6778	9051	20563	1155200
1285	6592	6779	9052	20606	155271
1295	6604	6780	9053	20607	59014
1326	6605	6781	9054	20614	68822
1335	6606	6782	9072	20620	68912
1337	6611	6790	9075	20737	68954
1354	6612	6803	9104	20739	68970
1356	6618	6822	9110	20802	68979
3040	6621	6823	9111	20803	78359
3041	6623	6825	9116	20804	78383
4003	6624	6826	9117	20805	78504
4008	6625	6834	9118	20841	*78809
4009	6628	6838	9121	20896	*78890
4010	6631	6846	9122	20897	80160
4011	6634	6847	9124	20898	80701
4012	6635	6857	9126	20914	C1314
4014	6638	6863	9127	20983	C1334
4016	6639	6864	9159	21621	C1337
4017	6642	6886	9160	21622	D699
4023	6643	6887	9201	21623	D1084
4035	6649	6888	9202	21747	D1113
4113	6657	6889	9203	21748	D1114
H6035	6658	6890	9204	21749	D1123
H6096	6659	6894	9206	21750	D1127
H6144	6660	6895	9207	21752	D1145
H6173	6661	6896	9247	21781	D1213
*6234	6662	6897	9276	21782	D1242
H6275	6663	6898	9284	22075	D1243
H6301	6664	6899	9287	35763	E405
H6324	6665	6914	9288	35768	E422
H6375	6675	6915	9289	35780	E446
*6499	6676	6932	9395	35790	D13007
*6500	6678	7006	9402	35793	D131006
6514	6695	7021	9403	35820	
6531	6696	7058	9404		
*6534	6701	7059	19724		
6543	6702	7060	19887	11606	1193
6545	6704	7075	19889	1095	1199
6546	6705	7076	20011	1127	1201
6557	6715	7085	20121	1128	1218
6560	6716	8124	20130	1136	1219
6563	6717	9006	20152	1143	1220
6566	6718	9009	20153	1155	1221
6567	6736	9013	20195	1166	1222
6570	6738	9014	20215	1169	1223
6571	6739	9015	20227	1185	1224

Part III

H—Acoustic records which appear only in Historical Catalogue No. 2.
 *—Indicates Acoustical Method of Recording.

Numerical List of Records

1225	6660	6900	9057	9101	20802
1266	6661	6901	9058	19923	20841
1274	6662	6902	9059	19926	21444
1309	6663	6906	9060	19956	21781
1353	6669	6907	9061	20043	21782
1364	6670	6908	9062	20079	35764
1375	6671	6909	9063	20150	35780
4086	6672	6910	9064	20161	35790
*6005	6673	6911	9065	20164	35791
116187	6674	6912	9066	20169	35793
116301	6675	6914	9067	20227	35800
116447	6676	6915	9068	20245	35822
*6498	6677	6920	9069	20342	35988
*6499	6678	6930	9070	20344	1155200
*6500	6692	6931	9071	20345	67844
6505	6695	6932	9112	20374	*77763
6513	6696	6933	9113	20426	78598
6514	6701	6940	9114	20429	79085
*6524	6702	6942	9115	20439	79285
*6525	6705	7021	9116	20440	79310
*6526	6706	7058	9117	20451	79658
*6527	6725	7059	9118	20521	79805
6547	6726	7060	9122	20522	81313
6555	6727	7103	9123	20523	81594
6566	6728	8080	9124	20525	V15001
6567	6729	8081	9126	20563	C1314
6568	6730	8082	9127	20606	D1053
6569	6734	8083	9128	20607	D1084
6571	6735	8090	9130	20620	D1120
6572	6738	8098	9131	20637	E124
6573	6739	8099	9163	20708	
6574	6740	8100	9207		
6575	6741	8101	9212		
6579	6742	8102	9213	*505	1213
6585	6751	9006	9214	11520	1214
6591	6773	9007	9215	*734	1237
6592	6774	9013	9216	*736	1239
6593	6775	9015	9217	11818	1240
6603	6791	9016	9235	11824	1246
6606	6823	9025	9238	11840	1269
6615	6825	9026	9239	11904	1273
6616	6833	9027	9265	1099	1274
6617	6834	9028	9271	1123	1282
6621	6849	9029	9272	1135	1285
6624	6850	9030	9276	1146	1308
6625	6851	9031	9277	1157	1317
6628	6852	9032	9278	1166	1318
6634	6863	9044	9279	1169	1333
6643	6864	9045	9284	1174	1346
6648	6869	9046	9287	1180	1359
6649	6871	9049	9288	1183	1362
6651	6872	9050	9289	1187	1363
6652	6873	9052	9296	1188	3040
6657	6882	9054	9398	1199	3041
6658	6883	9055	9402	1200	3043
6659	6884	9056	9403	1208	4003

Part IV

II—Acoustic records which appear only in Historical Catalogue No. 2.
 *—Indicates Acoustical Method of Recording.

Numerical List of Records

4009	6577	6753	8109	20358	35976
4027	6578	6754	8110	20468	45495
4028	6580	6773	9006	20563	I155200
4066	6585	6774	9007	20606	55290
*6001	6587	6775	9049	20607	*68588
*6005	6588	6785	9075	20620	68711
H6017	6590	6790	9104	20896	68822
*6024	6595	6803	9109	20897	68863
H6026	6599	6823	9122	20898	68912
*6028	6604	6824	9123	21621	H74406
H6035	6605	6830	9125	21622	I176031
*6126	6611	6831	9159	21747	78504
*6138	6613	6834	9160	21752	*78809
H6147	6618	6867	9206	22008	*78890
H6173	6620	6875	9259	22075	80034
*6263	6623	6876	9277	22175	80160
H6271	6624	6880	9278	22176	80701
H6301	6625	6906	9280	35763	81594
H6323	6627	6907	9281	35764	D699
H6341	6631	7065	9282	35780	D908
H6436	6637	7076	9285	35796	D909
*6499	6642	7086	9293	35819	D910
*6500	6650	7102	9394	35827	D1084
6514	6651	H8023	9395	35829	D1113
6531	6675	*8045	9400	35833	D1114
*6534	6676	*8067	*10003	35856	D1123
6545	6677	8068	*10009	35873	D1127
6546	6693	8069	10012	35881	D1147
6547	6705	8084	19724	35941	D1148
6555	6707	8091	19783	35942	D1149
6558	6708	8096	20011	35943	D1242
6561	6714	8097	20127	35944	D1243
6562	6724	8103	20130	35956	I446
6570	6736	8105			

H—Acoustic records which appear only in Historical Catalogue No. 2.

*—Indicates Acoustical Method of Recording.

Numerical List of Records Used

*505	1201	1364	II6341	6590	6670
II520	1204	1375	II6375	6591	6671
II555	1208	II3002	II6436	6592	6672
II606	1213	3040	II6447	6593	6673
II670	1214	3041	*6498	6594	6674
II710	1218	3042	*6499	6595	6675
II713	1219	3043	*6500	6599	6676
*734	1220	4002	6505	6601	6677
*736	1221	4003	6513	6603	6678
II818	1222	4008	6514	6604	6692
II824	1223	4009	6524	6605	6693
II840	1224	4010	6525	6606	6694
II867	1225	4011	6526	6608	6695
II884	1232	4012	6527	6611	6696
II904	1237	4014	6531	6612	6701
*1080	1238	4016	6534	6613	6702
1095	1239	4017	6543	6615	6704
1099	1240	4023	6545	6616	6705
1123	1244	4026	6546	6617	6706
1127	1245	4027	6547	6618	6707
1128	1246	4028	6551	6620	6708
1134	1262	4035	6555	6621	6714
1135	1265	4040	6557	6623	6715
1136	1266	4055	6558	6624	6716
1141	1269	4066	6560	6625	6717
1143	1271	4083	6561	6626	6718
1145	1272	4086	6562	6627	6724
1146	1273	4113	6563	6628	6725
1152	1274	*6000	6565	6631	6726
1153	1282	*6001	6566	6634	6727
1154	1285	*6005	6567	6635	6728
1155	1295	II6017	6568	6637	6729
1157	1308	*6024	6569	6638	6730
1166	1309	*6026	6570	6639	6734
1167	1317	*6028	6571	6642	6735
1169	1318	*6031	6572	6643	6736
1172	1326	II6035	6573	6648	6738
1174	1327	II6096	6574	6649	6739
1178	1329	*6126	6575	6650	6740
1179	1333	*6138	6576	6651	6741
1180	1335	II6144	6577	6652	6742
1182	1337	II6147	6578	6657	6751
1183	1342	II6173	6579	6658	6753
1184	1346	II6187	6580	6659	6754
1185	1353	*6234	6581	6660	6755
1187	1354	*6263	6582	6661	6773
1188	1356	II6271	6584	6662	6774
1193	1359	II6275	6585	6663	6775
1195	1361	II6301	6587	6664	6777
1199	1362	II6323	6588	6665	6778
1200	1363	II6324	6589	6669	6779

II—Acoustic records which appear only in II Historical Catalogue No. 2.

*—Indicates Acoustical Method of Recording.

Numerical List of Records

6780	6909	8110	9110	9281	20164
6781	6910	8124	9111	9282	20166
6782	6911	9005	9112	9283	20169
6785	6912	9006	9113	9284	20195
6790	6914	9007	9114	9285	20199
6791	6915	9009	9115	9287	20215
6803	6929	9013	9116	9288	20227
6822	6930	9014	9117	9289	20228
6823	6931	9015	9118	9293	20245
6824	6932	9016	9121	9296	20304
6825	6933	9017	9122	9342	20309
6826	6939	9018	9123	9394	20342
6830	6940	9019	9124	9395	20343
6831	6941	9025	9125	9398	20344
6833	6942	9026	9126	9400	20345
6834	6943	9027	9127	9402	20346
6838	7006	9028	9128	9403	20358
6846	7021	9029	9130	9404	20371
6847	7035	9030	9131	*10003	20384
6849	7058	9031	9132	*10009	20394
6850	7059	9032	9158	10012	20395
6851	7060	9043	9159	*11002	20396
6852	7065	9044	9160	*11171	20410
6857	7075	9045	9163	*11179	20426
6863	7076	9046	9201	*11260	20432
6864	7085	9047	9202	H17635	20439
6867	7086	9048	9203	H18418	20440
6869	7102	9049	9204	H18444	20445
6871	7103	9050	9206	19670	20448
6872	7117	9051	9207	19723	20449
6873	H8023	9052	9212	19724	20450
6874	*8045	9053	9213	19742	20451
6875	*8067	9054	9214	19743	20468
6876	8068	9055	9215	19783	20494
6880	8069	9056	9216	19867	20519
6881	8070	9057	9217	19887	20520
6882	8071	9058	9235	19889	20521
6883	8072	9059	9236	19916	20522
6884	8073	9060	9237	19923	20523
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*—Indicates Acoustical Method of Recording.

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20805	35790	59058	78335	79205	80194
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20983	35829	68823	78598	79423	81252
20990	35830	68863	78605	79456	81293
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21251	35844	68896	78623	79474	81321
21421	35856	68912	78686	79658	81588
21444	35873	68916	78692	79711	81594
21456	35881	68928	78736	79723	81680
21616	35885	68954	78737	79743	81920
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*In preparation.

